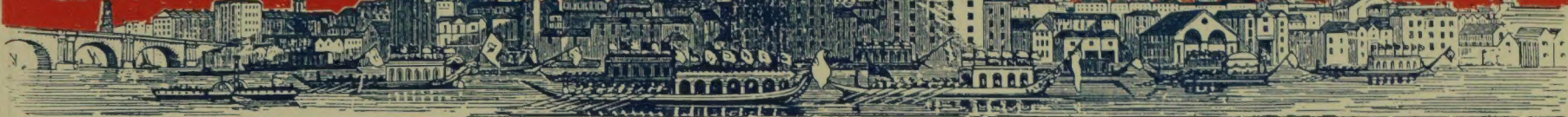


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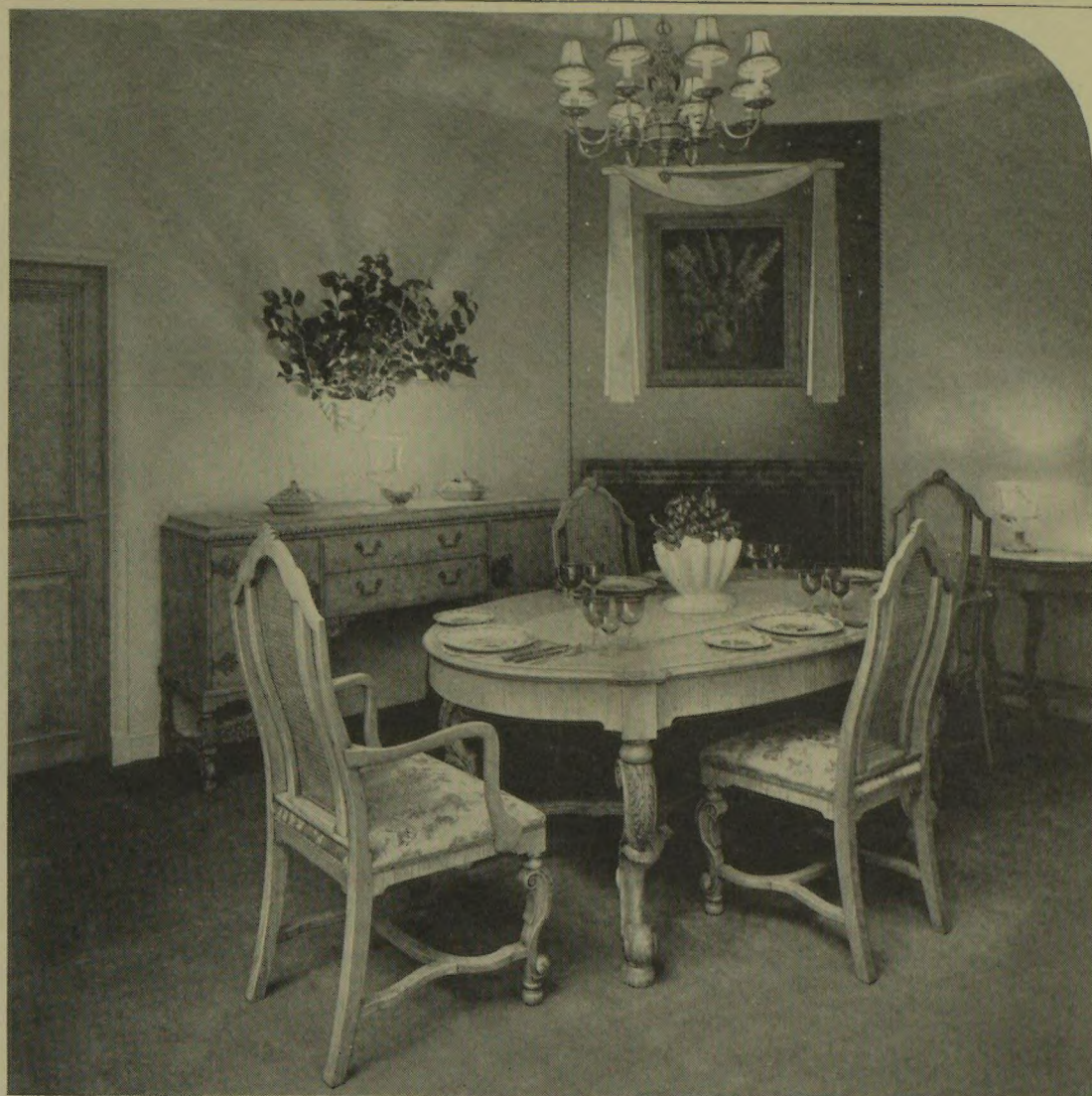
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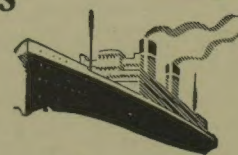


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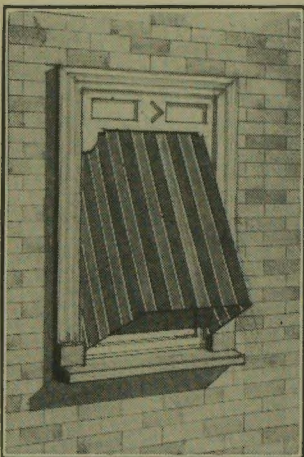
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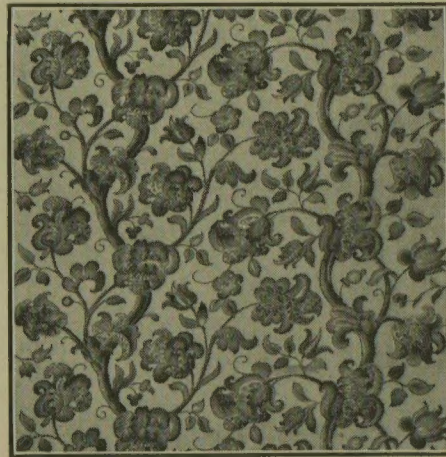


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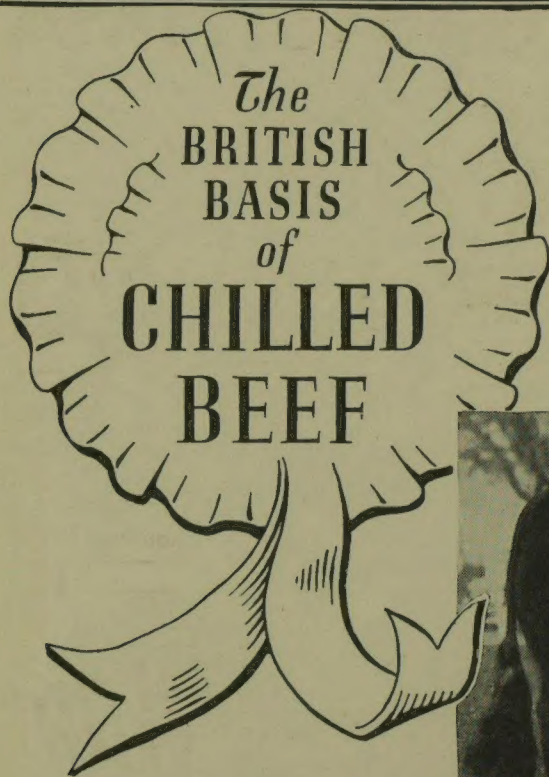
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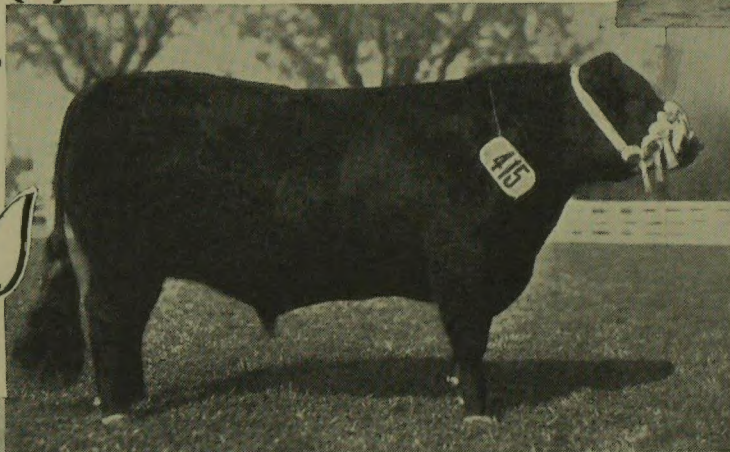
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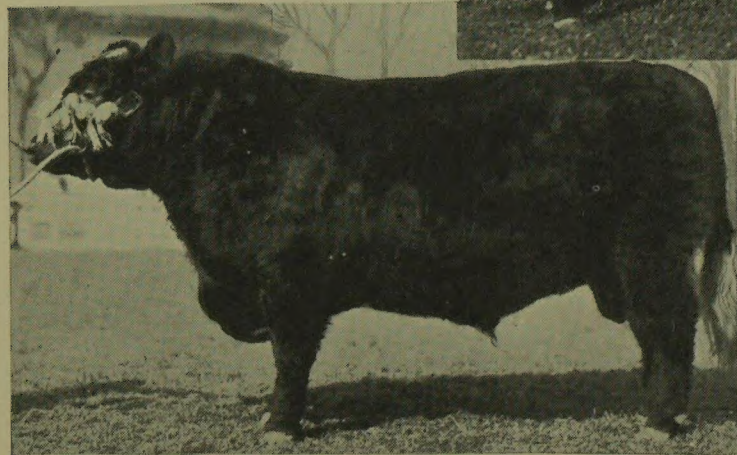
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(left)
"Santa Angela's Marshal 106." Born 1.6.35. Grand Champion Short-horn, 1937.

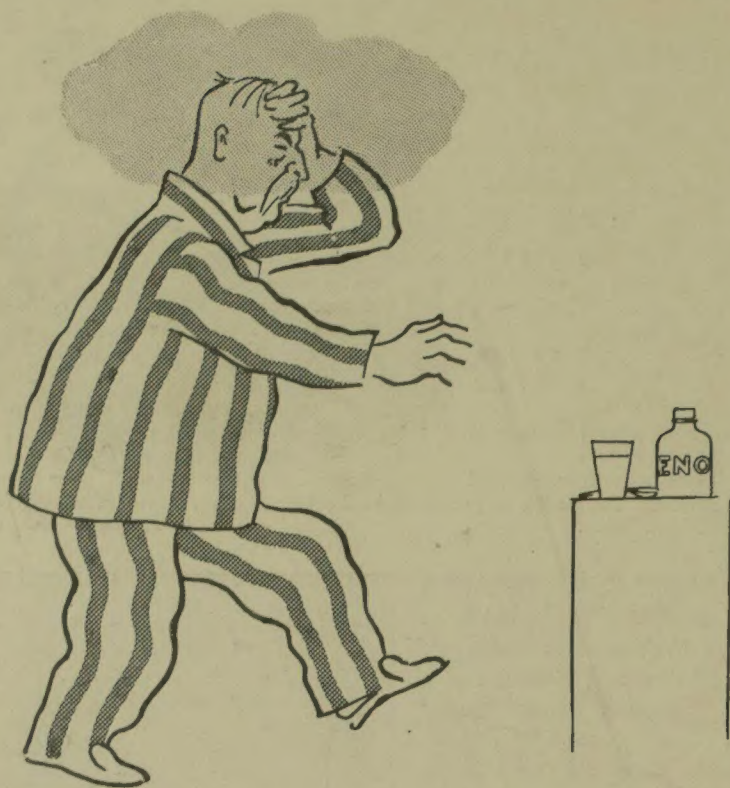
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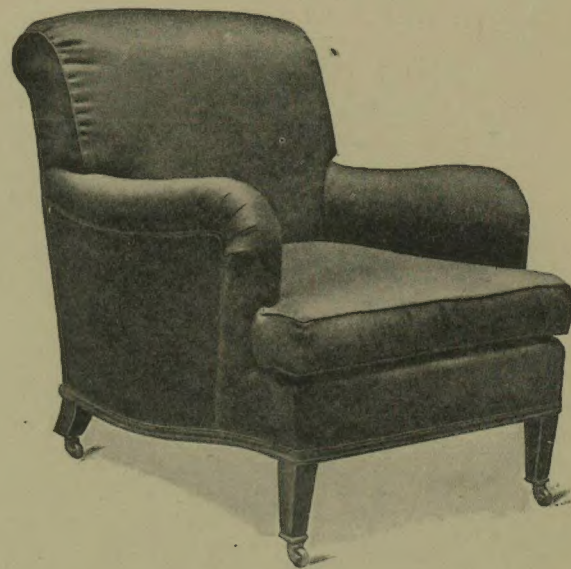
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SATURDAY, MAY 14, 1938.



ON THE BALCONY AFTER THEIR SPEECHES: THE FÜHRER AND THE DUCE AT THE PALAZZO VENEZIA.

Herr Hitler's magnificent welcome in Rome culminated in a State banquet at the Palazzo Venezia on May 7, when he and Signor Mussolini reaffirmed German-Italian friendship. They afterwards appeared together on the balcony to acknowledge acclamations. The Duce said in his speech: "Your visit to Rome fulfils

and seals the understanding between our two countries." In his reply the Führer declared: "Germany and Italy are closely bound to one another by their common ideology." The view from this balcony appears in a photograph on page 847 showing a huge crowd outside the Palace.

PHOTOGRAPH BY KEYSTONE.



By ARTHUR BRYANT.

I **T**OUGHT not, I suppose, on this page, to be so personal. But when one has come back to England after being away from her for any length of time, it is hard not to be. And if a week ago I spoke of travelling through France, may I be forgiven if this week I speak of the happiness of being in England before I return to less personal, more universal, and, I suppose, more important subjects. Not that, as an individual, I really admit the last adjective. For I cannot conceive what to an Englishman can be more important than being in England. And I, like thousands of other readers of this journal, happen to have been born in England.

First impressions? The white cliffs: a wall; to a savage in a skiff a gigantic wall; to armed modern man in search of mischief no more a barrier than the painting of a mediaeval backcloth in a theatre would be to a real army. I was more impressed by the miscellaneous procession of "tramps" edging round the hazy Kentish coast in green water—green water flecked with grey, for a protestant wind was blowing out of the coast: "salt-caked smoke stack butting through the Channel. . . ." Dover to the right, Folkestone to the left, Cæsar's Camp behind the town, where I played as a boy, tree-clumps on a far down, innumerable villas along the water's edge, a great hangar, bespeaking the fears of the hour, on a cliff. A little land, after foreign travel absurdly small, and densely populated. Looking at her thus from the sea, one had a sense of fear for her, lying there at the mercy of her enemies, so easy to destroy by foreign invasion or still easier, perhaps, by domestic malice. A few determined men bent on destruction could do so much and so quickly in so small a space. And no room, as it seemed, for her people to breathe and expand and develop nobility and generosity of soul.

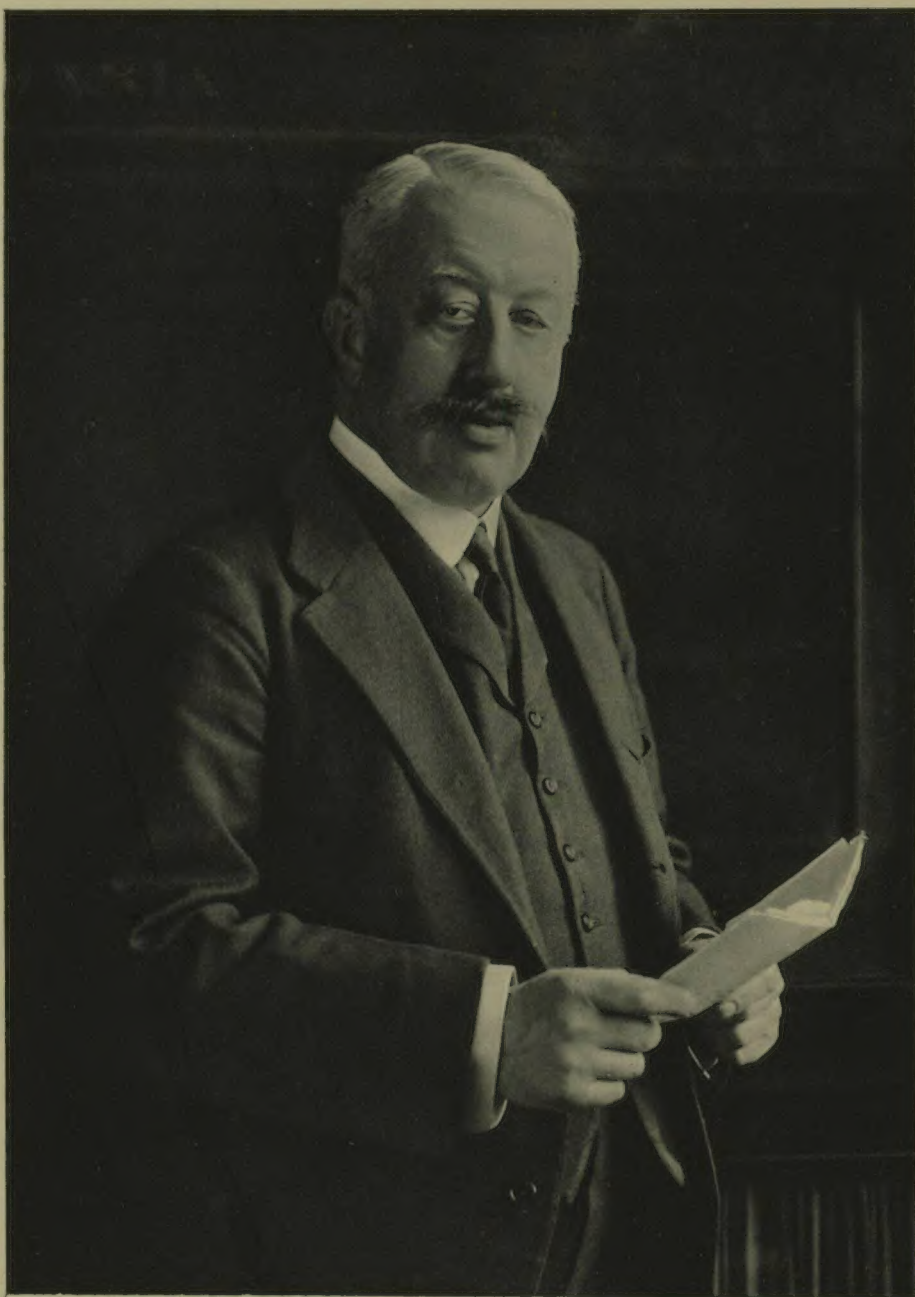
The boat loses pace, swings to starboard, reverses: we are in Folkestone harbour. The forces of British bureaucracy, formalism and social conservatism proffer their chilly welcome. The first experience of England is a draught, administered in a queue in a passage of corrugated iron. And no sooner has a cold been inflicted in the name of his Britannic Majesty's Government, but one's baggage is really examined, and by hands aggressively and incorruptibly resolved to prod, disarrange and discover. Suddenly the gesture is over, chalk marks are being made on everything, the farewell benison of an official smile (suddenly and bewilderingly human), and we follow an unbelievably obliging, good-humoured and efficient porter at a pace that seems strangely incompatible with that long preliminary wait in the wind-haunted purlieus of the Customs House. That we should take our seats in the train with the minimum of time and trouble seems to be to our porter—a complete stranger and a member of the proletariat (and we are patently bourgeois)—a personal matter on which his whole heart and professional pride are staked. By his tender haste and solicitude for us he might be some careful and loving wife getting her helpless husband out of a morning in time to catch the 8.15 to the office. He really cares, it would seem, for our utterly irrelevant interests. For all this, he

gratefully and cheerfully accepts a tip which his Continental *vis-à-vis* would no doubt have endeavoured to intimidate us into bettering. In fact, after long usage we had been expecting something of the kind. But here is no such thing; only a friendly grin. This is a most peculiar land: for all the stiffness and chilling gravity of its official existence, the natives appear to be disinterestedly and charmingly friendly. And, it would appear, so far as their officialdom lets them be, efficient too, for the train, without a murmur, slides out of the station almost as we take our seats. And how gentle and smooth its motion!

business unconcerned and incognito. The very animals look rich, too: like the humans, they and their fathers before them have obviously had a steady succession of square meals and regular baths: it probably never occurs to any of these thriving creatures that square meals and regular baths are not part of the normal course of nature. The great island democracy of the West is not a democracy at all, it seems, but a universal aristocracy. And the horses, cows and sheep, browsing in those ambrosial meadows, are aristocrats too: that golden, emerald evening light is the proper setting for such comfortable, assured, magnificent creatures. It does not matter that those softly rounded hills are so low that they are scarcely hills at all, that the towns seem to touch one another, so that it is a miracle that so tiny an acreage of ploughed or pasture land can support so vast a population. The whole place is a gold-mine.

London first revisited only increased this impression of wealth. In the twilight I counted more than twenty cars of the £2000 order threading their gorgeous way through the densely trafficked streets between the station and my chambers. And if there were extremes of wealth visible, it was rather the height of the one than the depth of the other that seemed conspicuous. The sense—usually so strong in me as I return to London from the country—of the wastage and sadness looking out with hollow, lack-lustre eyes from the pavements of a modern city, was lacking. Everything in the world is a matter of comparison, and on this evening of return from other lands the impression of the comparative wealth and well-being of all classes was predominant. One could not for the moment be conscious of anything else.

Next day my occasions took me into the working North. I saw Leicester, Nottingham, Loughborough, Chesterfield and Sheffield. The impression of great wealth, of a land to which the nations of earth paid tribute, remained, though time and change of scene modified it. But the other impression, of the kindness and inherent gentleness of the English people, abided and increased. And in the evening I came home, not to London, but across the Midland meadows into the vale of elms and pastures in which I live, and where (this, I think, is the real test of home) I should wish to die and remain. It mattered nothing that the evening sun was not gilding the May fields that taught Hampden and Burke their love of freedom; that the wind was in the north, that the high arch of Buckinghamshire sky was obscured by low clouds. That vivid green of grass and young trees outshone the grey, and the peace that is the inner heart of England lay like a benison about her. For all the dangers threatening her—and they have threatened her many times before—her age-long and triumphant serenity stood out as clear as the sword-like line of the Apennines above the Italian plains—



THE CLOSING OF A CAREER OF MUCH PUBLIC SERVICE: THE LATE DUKE OF DEVONSHIRE, K.G.; GOVERNOR-GENERAL OF CANADA, 1916-1921.

The death of the ninth Duke of Devonshire on May 6, at the age of sixty-nine, brought to a close a career dedicated to public service. As one of a family which has always played a large part in national affairs, he began to prepare himself for his position at an early age. From 1891 until he succeeded to the title in 1908, he was M.P. for Derbyshire West, and during that period he was Treasurer of H.M. Household (1900-3) and Financial Secretary to the Treasury (1903-5). In 1915 the Duke became a Civil Lord of the Admiralty, and in the following year he went out to Canada as Governor-General. In 1922 he was Secretary of State for the Colonies, and in this way was concerned in the British Empire Exhibition at Wembley, which he saved from possible collapse by a personal guarantee of £500,000. He was Lord-Lieutenant of Derbyshire, President of the County Territorial Association and held many other positions in the county. His successor is his eldest son, the Marquess of Hartington.

Neat villas with gardens of flowers, houses everywhere, clean, polished cars gliding along the roads beside the railway, dense over-habitation without a trace of squalor or dirt—at least, of squalor or dirt as we know them abroad. Too many houses, too many people, but everyone clean and orderly. This is the kingdom of spick and span. And pervading it all an air of bewildering wealth: the country is plainly inhabited by millionaires, only none of them seems to be aware of the fact. They pass about their

The land we from our fathers had in trust,
And to our children will transmit, or die—
This is our maxim, this our piety.
We read the dictate in the placid sky,
And at our feet, amid the silent dust
Of them that were before us. Sing aloud
Old songs, the precious music of the heart.

THE FÜHRER IN ITALY: LEADING PERSONALITIES DURING HERR HITLER'S HISTORIC VISIT.



WATCHING THE MARCH-PAST OF ITALIAN TROOPS: (FROM LEFT TO RIGHT) HERR HITLER, SIGNOR MUSSOLINI, KING VICTOR, AND QUEEN ELENA. (L.N.A.)



STANDING TOGETHER IN THEIR CAR: THE FÜHRER (SALUTING) AND THE DUCE DRIVING TO THE PANTHEON. (L.N.A.)



Above: JUST BEFORE THE NAVAL MANOEUVRES: HERR HITLER, FOLLOWED BY KING VICTOR, SIGNOR MUSSOLINI, AND THE CROWN PRINCE, INSPECTING A WARSHIP'S CREW AT NAPLES. *Euro-Pix.*



WEARING ONLY THE SWASTIKA BADGE ON HIS LEFT ARM: HERR HITLER SEES ROME FROM A TRAIN WINDOW. (Planet News.)



Above: THE FÜHRER AND THE DUCE IN LIGHTER MOOD: HERR HITLER AND SIGNOR MUSSOLINI AT THE BORGHESE ART GALLERY—WITH COUNT CIANO ON THE EXTREME LEFT. *Keystone.*

Left: THE ONLY TWO CORPORALS OF THE FASCIST MILITIA: HERR HITLER AND SIGNOR MUSSOLINI, BOTH WEARING THE BADGE OF THAT RANK, LEAVING THE PANTHEON. *Keystone.*



THE GUEST AND HIS ROYAL HOST: HERR HITLER (SALUTING) WITH THE KING OF ITALY DRIVING THROUGH ROME. (L.N.A.)

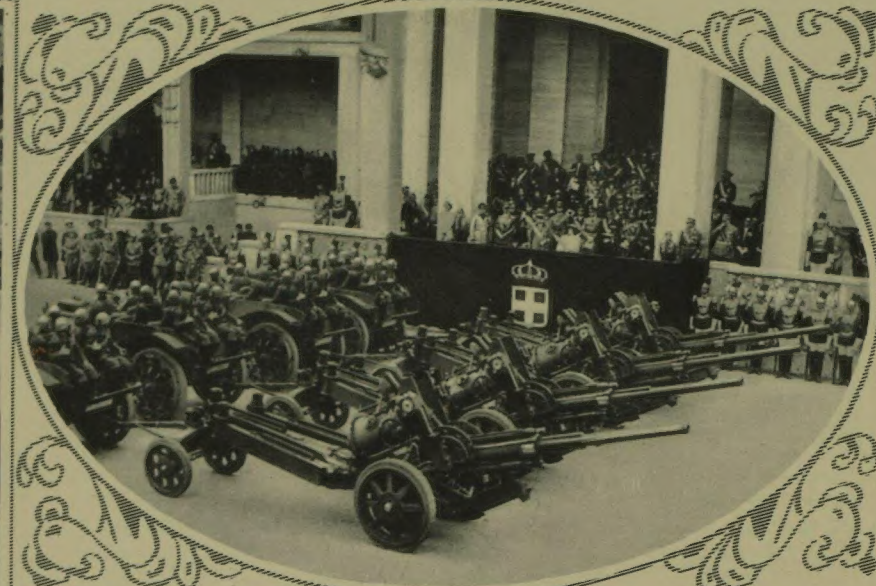
The incidents here shown represent the personal side of Herr Hitler's visit to Italy. The left-hand photograph at the foot illustrates an interesting point concerning his second day in Rome. "Herr Hitler," says "The Times," "hitherto had worn as the single decoration on his plain brown uniform the Iron Cross, which he won as a corporal in the Great War. To-day, however, as he drove off from the Pantheon it was noticed that he was wearing the insignia—badge and gold dagger—

of Corporal of the Fascist Militia. This honour, the highest the Fascist movement can bestow, was conferred on him by Signor Mussolini, the only other Corporal of the Fascist Militia, in Munich last September." From the Pantheon they drove together to the Piazza Venezia, and stood side by side in their car as it moved slowly to the monument containing the grave of the Italian Unknown Soldier, where four German officers deposited an immense wreath.

ITALY'S MILITARY MIGHT DISPLAYED TO HERR HITLER: THE ROME PARADE.



THE GREAT DISPLAY OF ITALIAN MILITARY MIGHT BEFORE HERR HITLER IN ROME: A COLUMN OF MECHANISED BATTERIES ON THE MARCH. (L.N.A.)



HERR HITLER (BETWEEN THE KING OF ITALY AND SIGNOR MUSSOLINI) WITNESSING THE GREAT PARADE; WITH ANTI-AIRCRAFT GUNS PASSING. (Associated Press.)



ITALIANS "GOOSE-STEP" FOR HERR HITLER: MILITARY CADETS DOING THE "PASSO ROMANO" AS THEY PASS THE SALUTING-BASE. (L.N.A.)

HERR HITLER witnessed the great parade of Italian military might in Rome on May 6. For two hours, standing on a platform facing the ruined palace of the Cæsars, he returned the salutes of 50,000 troops, including infantry, colonial cavalry, mechanised units, heavy artillery, and labour battalions. He was on the right of his host, King Victor Emmanuel, and on the left of the Duce. The parade opened with the march-past of 10,000 boys and youths of the pre-military organisations, breaking into the Roman "goose-step" as they neared the saluting-base. They were followed by 2500 cavalry, 600 military cars, 407 tanks, 2000 armoured cars, 400 pieces of heavy artillery, and also 1000 members of the Fascist Women's Corps. Then came naval officers and ratings, Alpini, Libyan cavalry in flowing red cloaks, and finally a regiment of lancers, and the Royal Cuirassiers.



ITALY'S AFRICAN EMPIRE REPRESENTED IN THE PARADE: PICTURESQUE RED-CLOAKED LIBYAN CAVALRY ON THE TRIUMPHAL WAY. (Central Press.)



THE "GOOSE-STEP" BY MASSED ITALIAN INFANTRY: MEN IN FULL MARCHING KIT, INCLUDING STEEL HELMETS, IN THE PARADE. (Associated Press.)

ROME FLOODLIT IN HONOUR OF HERR HITLER: A SPECTACULAR WELCOME.



MONUMENTS OF ANCIENT ROME ILLUMINATED IN HONOUR OF HERR HITLER: THE ARCH OF SEPTIMIUS SEVERUS, THE ROMAN FORUM, AND THE PALATINE.



WHERE THE GERMAN COLONY IN ROME CHEERED HERR HITLER AS HE PASSED: THE COLOSSEUM, LIT FROM WITHIN, AND THE TEMPLE OF VENUS.

ELABORATE preparations were made in Rome for Herr Hitler's visit, and when he arrived, on the evening of May 3, he received a magnificent and spectacular welcome. A new station had been specially built so that the route of his drive to the Quirinal should display all the great monuments of antiquity floodlit for the occasion. After passing through the Roman Forum, with the Arch of Titus, he saw next the Arch of Constantine at the end of the Via dei Trionfi. As the cavalcade came round it, he heard resounding "Heils" from the German colony gathered outside the Colosseum, from whose topmost gallery a rocket had announced his arrival in Rome. The Colosseum has inspired buildings which he is erecting in Germany. In his speech at the State banquet at the Palazzo Venezia he alluded to Rome's "incomparably glorious past," and to the Duce as founder of a new Roman Empire.



ROME ACCLAIMS HERR HITLER: A VAST CROWD OUTSIDE THE FLOODLIT PALAZZO VENEZIA, WITH THE BALCONY WHERE HE AND THE DUCE APPEARED. (Wide World.)



THE ARCH OF CONSTANTINE AS HERR HITLER SAW IT DURING HIS DRIVE THROUGH ROME ON THE NIGHT OF HIS ARRIVAL: AN IMPRESSIVE EFFECT OF FLOODLIGHTING.



THE ROMAN FORUM AND THE TEMPLE OF SATURN BY FLOODLIGHT: EVIDENCE OF AN "INCOMPARABLY GLORIOUS PAST" THAT IMPRESSED HERR HITLER.

ITALY DISPLAYS HER NAVAL POWER TO HERR HITLER:



ITALY'S massed naval strength was displayed to Herr Hitler in the Gulf of Naples on May 5. Over 200 warships, representing an aggregate military tonnage of 240,000, took part in a series of spectacular manoeuvres. The Führer went to sea in the flagship, the "Conte di Cavour," an old Italian battleship recently reconstructed and modernized. In the same vessel were King Victor Emmanuel, Signor Mussolini, Marshal Badoglio (Commander-in-Chief of the Italian Army), General Keitel (Chief of the High Command of the German Armed Forces) and Admiral Raeder (Commander-in-Chief of the German Navy). The most impressive manoeuvre was performed by some ninety submarines—a type of vessel in which Italy is particularly

AN IMPRESSIVE MANOEUVRE DISPLAYED BY THE ITALIAN NAVY: MASSED SUBMERGINES, WHICH SUBMERGED AND SURFACED IN UNISON, FIRING A SALUTE. *L. A. Adams.*



ITALY'S SUBMARINE FLEET, ON WHICH MUCH MONEY HAS BEEN LAVISHED: EXERCISES OFF NAPLES BEFORE HERR HITLER; WITH ONE OF THE BIG "OCEAN-GOING" BOATS IN THE FOREGROUND. (Planned.)

MASSED SUBMARINE MANOEUVRES; BATTLESHIPS AT SPEED.



ITALY'S BIG BATTLESHIPS SHOWN TO HERR HITLER: RECONSTRUCTED PRE-WAR VESSELS, INCLUDING THE FLAGSHIP, THE "CONTE DI CAVOUR," IN WHICH HERR HITLER WENT TO SEA. (Wild World.)

interested. They were drawn up in nine lines of ten, and proceeded to submerge simultaneously at a given signal—a very delicate operation. In less than a minute nothing could be seen of them. After a few minutes they began to reappear; and there were loud cheers from every ship when it was seen that they had maintained almost perfect formation. After another interval their guns all fired a salute. There was a display of shooting, in which the cruisers "Flame" and "Zara" fired at the wireless-controlled target-ship "San Marco" with their 8-inch guns at a range of ten miles. It was announced that the third salvo had hit the target. There was also a submarine attack on the flagship; and an attack by destroyers emerging from a smoke-screen.

THE ITALIAN FLEET PUTS TO SEA IN HONOUR OF HERR HITLER: A PHOTOGRAPH TAKEN FROM THE "GIULIO CESARE," SISTER OF THE FLAGSHIP. *A.P.*



THE WORLD OF SCIENCE.

GRASPING-HANDS WITH A DEADLY GRIP.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN every group of the Animal Kingdom we find departures from the type which arrests the attention, so greatly do they differ from what we may call the "standard" of the type, on account of exuberance of growth, sometimes so excessive as to make their interpretation extremely difficult, or even impossible. Organs of the body at one time "useful" may continue to increase their size, or to change their shape so completely as to "overshoot the mark," so to speak, turning what once played a more or less important part in the functions of life into mere "ornaments," such as would speedily bring about the extinction of the creature so changed if "the struggle for existence" developed any change of intensity! The tusks of the babirusa, to which I referred in my essay in the issue of April 30, or the huge, intumed tusks of the mammoth, may serve as examples furnished by single organs, while the excessive development of bony armature covering the whole body is well illustrated in many of the huge, extinct dinosaurs. Among the insects one can find dozens of examples of "ornament" pushed to its uttermost limit.

But among the insects, again, one can find many instances of the excessive development of "frills and furbelows" which have, by their very intensive development, so disguised the body as to make it indistinguishable from surrounding objects. Thereby they escape falling a prey to insectivorous birds, and other creatures which need a like diet. On this theme I shall have something to say in the near future. Furthermore, both among the insects and the crustacea, we find many very remarkable and surprising structural features which have come about as adjustments to feeding habits which, at first sight, may seem almost to belong to the category of over-emphasised ornament, as the following examples will show.

The first of these is furnished by the "praying-mantis" (*Mantis religiosa*), so called because of its strange resting posture, which gives it an attitude of mock piety, the forelegs being thrust forwards and bent upon themselves. It is nearly related to the phasmids, or stick-insects, and, curiously enough, one genus, *Deroplatys*, from Singapore, strongly recalls some of those phasmids, like the Indian "leaf-insect," in having leaf-like expansions on the body and legs. Apart from this strange attitude when resting, these

to anyone watching it. Stealthily forward it moves, as a cat stalks a bird, as if in fear that the slightest visible motion may give the alarm. Then, with a lightning movement, the unsuspecting victim is seized in a grip from which there is no escape. Small insects seem to form its staple diet, but a large South American species is said to have been seen catching and devouring a small bird!

Curiously enough, the praying-mantis has a close counterpart in another insect not even remotely related. This is the "false-mantis" (*Mantispa areolaris*), related to the alder-flies and scorpion-flies (Fig. 3). So close is the likeness that the older entomologists believed the two to

But this is not the end of the story, for the marine crustaceans of the genus *Squilla* (Fig. 2) display a precisely similar "clasp-knife" mechanism, which stands in strong contrast with the formation of the "nippers" in, say, the crab, or the lobster. In these the outer border of the last segment but one of the "big-claw" grows forward to produce a finger-like extension, armed on its inner border with blunt teeth, while the last joint is so hinged as to oppose this, and is also armed with teeth, thus enabling a firm grip to be taken when this hinged portion is pulled outwards in the act of seizing, and then inwards to close the gap. The action resembles that of

one's thumb, which can be closely applied to the forefinger or drawn backwards to form a gap. Now, in the grasping-legs of the mantis (Fig. 1) and of *Squilla* (Fig. 2), the last joint will be seen to be hinged at what I have called, though incorrectly from the anatomist's point of view, the "wrist," so that this last joint is turned backwards towards the base of the leg instead of forwards to form its termination. Hence a sort of "clasp-knife" mechanism results, long, sharp teeth arming the opposing surfaces.

These are not, as some might suppose, dry-as-dust facts. On the contrary, as soon as they come to be examined they reveal a problem which yet awaits solution. What, exactly, in the first place, gave rise to the formation of the pincers of the crabs and lobsters? And what agencies brought about not only the strikingly different mechanism of the big claws in *Squilla*, among the crustacea, but in several quite unrelated groups among the insects? Had these resemblances been resemblances in coloration, instead



1. "BLUFFING" ITS ATTACKER BY TURNING UP ITS ABDOMEN TO SUGGEST THAT IT HAS "A STING IN ITS TAIL": THE PRAYING-MANTIS (*MANTIS RELIGIOSA*) IN A THREATENING ATTITUDE.

The half-opened seizing-arm on the right shows the double row of sharp teeth; while the right arm has the last segment of the arm folded back. Behind the upturned abdomen is a stick-insect.

Photograph by D. Seth-Smith.

belong to the same family. The false-mantids are rare insects, but have a wide geographical distribution. Their

larval stages present some singular features, for they hatch as active grubs, but do not feed. Later, however, they enter the nests of spiders or wasps and devour the developing young, themselves changing form till they come to assume the appearance of a cockchafer grub, fat, and sluggish, with merest apologies for legs. But the adult, it will be noticed, has the grasping-feet less formidably armed than in the mantis.

It is not a little surprising to find that the water-scorpions of the genus *Nepa*, belonging to yet another order of insects collectively known as "bugs," also have this peculiar grasping-hand. They are excessively voracious creatures, and an Australian species is known as

the "toe-biter," owing to its disagreeable habit of attacking bathers and inflicting painful stabs by means of its needle-like "beak." Closely allied to *Nepa* are the giant water-bugs of the genus *Belostomatidae*. One of this family, the "giant fish-killer" (*Lethocerus indicus*), may measure as much as four inches in length. It seems to be strangely fascinated by artificial light, and hence has been dubbed the "electric-light bug." Its geographical range is wide, extending throughout the East from India to Australia.



3. AN INDIAN FALSE-MANTIS WHOSE SEIZING-LEGS HAVE DEVELOPED IN A WAY CLOSELY SIMILAR TO THOSE OF THE MANTISES: *MANTISPA SENUHYALINA*, WHICH IS NOT EVEN REMOTELY RELATED TO THE MANTIS, BUT BELONGS TO THE DRAGON-FLY GROUP.

of structure, they would have been cited as cases of "mimicry"!

Little or nothing seems to have been said about these very singular "big-claws" from the comparative point of view. Indeed, in two scientific text-books on the crustacea *Squilla* they are not even mentioned! This certainly is a strange omission. These pincer-bearing limbs, it should be remarked, are really walking-legs which have lost their original function and become grasping organs of two curiously different types.

In the rock-lobster they still remain "walking-legs." In the common lobster, and the crabs of all species, the last segment or "joint" but one sends forward from its outer border a strong spur, armed on its inner border with tubercles. The last joint is of the same size as the spine and is hinged to its base. It is also armed and, working against the spine, serves as a grasping organ. In *Squilla*, the mantises, and the insects already mentioned, there is no spur on the penultimate joint to which the last joint is hinged, as in the rock-lobster. But it differs emphatically in being carried folded back, and is armed with long spines interlocking with those borne on the opposing surface of the penultimate joint.



2. SHOWING A MODIFICATION OF THE FORE-LIMB FOR THE CAPTURE OF PREY WHICH IS PRECISELY SIMILAR TO THAT OF THE PRAYING-MANTIS: THE SEIZING-ARM OF THE CRUSTACEAN *SQUILLA* MANTIS.

forelegs are remarkable in their structure, as will be seen in Fig. 1, showing a praying-mantis when on the alert and about to seize a victim, as is indicated by the upturned abdomen. The forelegs are here folded at what we may call the "wrist joint," but disclosing, when the "hand" is opened, two rows of formidable teeth or spines, the one running along the "forearm" and the other along the hand. The movements of the creature when approaching a victim are painfully slow, or so it seems



IN ITS LAST THROES.

BERKELEY SQUARE IN THE FINAL STAGE OF DEMOLITION: A MUIRHEAD BONE DRAWING OF THREE HISTORIC HOUSES, INCLUDING HOMES OF LORD BROUGHAM AND COLLEY CIBBER, BEING PULLED DOWN TO MAKE WAY FOR OFFICES.

Demolitions on the east side of Berkeley Square, to make way for a huge office building, lately approached completion. This drawing shows Nos. 20, 21, and 22. No. 20 was the home of Colley Cibber, actor and dramatist. In No. 21 lived, at various times, Lord Brougham, the Earl of Crawford, and Lady Anne Lindsay, author of "Auld Robin Gray." A previous Muirhead Bone drawing

showed—in our issue of July 31, 1937—houses (before demolition) formerly occupied by Horace Walpole (at No. 11, Berkeley Square) and Colin Campbell, Lord Clyde (at No. 10), while in that of September 11 last, two of the same artist's drawings illustrated the destruction of Strathmore House, birthplace of Princess Elizabeth, on the Bruton Street section of the site.

FROM THE DRAWING BY SIR MUIRHEAD BONE.

THE NEW GERMAN EMBASSY—RECONSTRUCTED AS HERR HITLER WISHED.



THE GERMAN EMBASSY IN CARLTON HOUSE TERRACE RECONSTRUCTED AT THE INSTANCE OF HERR HITLER, WHO WISHED IT TO BE AN EXAMPLE OF GERMAN DOMESTIC ART AND CRAFTSMANSHIP: THE ENTRANCE HALL.



THE SANCTUM IN THE GERMAN EMBASSY: THE AMBASSADOR'S OWN STUDY; WITH WELL-STOCKED BOOK-CASES; AND (ON THE LEFT) A PORTRAIT OF FIELD-MARSHAL GÖRING.

THE fact that His Excellency Herr Herbert von Dirksen, Ambassador Extraordinary and Plenipotentiary from the Republic of Germany to the Court of St. James's, presented his Letters of Credence to the King on May 5, adds interest to our photographs of the rebuilt German Embassy. Dr. Dirksen, who travelled to England with Frau Dirksen, knew London in his youth, when his father was Consul-General here. The German Embassy formerly comprised Nos. 8 and 9, Carlton House Terrace, but was enlarged last year to include No. 7. The work of reconstruction, which was carried out in time for the Coronation of King George and Queen Elizabeth, was described by Dr. W. Lotz in a recent issue of the "Illustrierte Zeitung," of Leipzig. He wrote: "The plan was formed when, in October 1936, von Ribbentrop was appointed as Ambassador in London by the Führer . . . whose wish it was to construct here an example



THE SCENE OF MANY IMPORTANT DECISIONS: THE CONFERENCE-ROOM; DECORATED, IN THE SIMPLE STYLE WHICH CHARACTERISES THE RECONSTRUCTED BUILDING, BY GERMAN DESIGNERS AND CRAFTSMEN.



A VIEW LOOKING FROM THE RECEPTION-ROOM TO THE LARGE LIVING-ROOM IN THE GERMAN EMBASSY—A HOUSE OF GRACIOUS VISTAS.

of German domestic art with the finest German workmanship. . . . The architectural planning and artistic direction were in the hands of Professor Albert Speer, the builder of the big 'Reichsparteitagfeld' at Nürnberg. . . . The construction work was carried out by German labour, by special permission; and every piece of furniture is an example of true German workmanship, of perfect beauty and execution. . . . The particular charm of the Embassy lies in the rooms on the ground floor, which run in a great series from the entrance hall to the principal sitting-room and from there on to the library

(Continued opposite.)



THE MUSIC-ROOM, WHICH HAS A PARTICULAR INTEREST FOR ENGLISH PEOPLE IN THE FRESCOS BY G. F. WATTS ON THE WALLS, DISCLOSED BY THE REMOVAL OF PANELLING.

THE "ALL-GERMAN" EMBASSY—NOW OCCUPIED BY HERR VON DIRKSEN.



THE DINING-ROOM IN THE RECONSTRUCTED GERMAN EMBASSY; SHOWING ONE OF THE MAGNIFICENT SERIES OF AUBUSSON CARPETS ON THE FLOOR AND, ON THE WALLS, MASTERPIECES OF GERMAN ART LENT BY ART GALLERIES IN THE REICH.



THE LARGE SITTING-ROOM: MODERN GERMAN DOMESTIC ART AT ITS BEST; WITH A BÖCKLIN PAINTING, "THE VILLA BY THE SEA," OVER THE MANTELPIECE.

Continued.

and the adjoining music-room. The entrance hall is faced with slabs of light coloured limestone, and contains a bust of the Führer by Professor Thorak. On the floor of each room is a big Aubusson carpet, constituting such a series of magnificent carpets as it would be difficult to parallel in any other single building. The colour scheme of the furnishings is based on the carpets. . . . The furniture includes some fine pieces made from original designs of the late Professor Troost. Professor Lettré, the well-known goldsmith, has been

responsible, not only for the silver, but also for the light-fittings in the entrance hall and in the two adjoining reception-rooms. Various German museums have lent old and modern masterpieces of German painting; there are also some good wood carvings to be seen—indeed, painting and sculpture and craftsmanship combine in a veritable symphony against the background of these light coloured walls." German workmen to the number of one hundred and twenty were employed on the reconstruction of the Embassy.

HARASSING THE JAPANESE BEHIND THE LINES : COMMUNIST GUERRILLA FIGHTERS IN SHANSI.



MEN WHO ARE EXPECTED TO EQUIP THEMSELVES FROM THE ENEMY : RECRUITS FOR THE EIGHTH ROUTE ARMY (FORMERLY THE RED ARMY) LISTENING TO A SPEECH BY THE BRIGADE COMMANDER BEHIND THE LINES.



YOUTHFUL SCOUTS OF THE EIGHTH ROUTE ARMY MOUNTED ON CAPTURED CAVALRY HORSES AND ARMED WITH JAPANESE CARBINES : A PHOTOGRAPH SHOWING THE ROAD-BED OF A SECTION OF CAPTURED RAILWAY LINE.



SOLDIERS OF THE EIGHTH ROUTE ARMY EQUIPPED WITH JAPANESE RIFLES AND WINTER RAIN-COATS : A FORCE NOW ENGAGED IN GUERRILLA WARFARE.



WANG CHEN : A TYPICAL "RED FIGHTER" AND COMMANDER OF ONE OF THE OLDEST UNITS IN THE FORMER RED ARMY.



ON GUARD IN THE SHANSI HILLS—WELL BEHIND THE JAPANESE LINES : A COMMUNIST GUERRILLA FIGHTER WEARING HIS FULL WINTER EQUIPMENT.



REGARDING THE ENEMY AS THEIR "MUNITION-CARRIERS" : MEN OF THE EIGHTH ROUTE ARMY, WHICH HAS NO ARTILLERY OF ITS OWN, TRAINING WITH AN ANTI-TANK GUN CAPTURED NEAR YUANPING, IN NORTH SHANSI.



CAPTURED FROM THE JAPANESE NEAR KUOHSIEN AND NOW USED AGAINST LOW-FLYING AIRCRAFT : A MACHINE-GUN IN THE POSSESSION OF THE EIGHTH ROUTE ARMY, WITH WHOM IT IS A FAVOURITE WEAPON.

The importance of guerrilla fighting in the Sino-Japanese War is evident from the recent severe reverse the Japanese Army has suffered on the Shantung front. Reinforcements for this sector were drawn from Shansi Province, which is held by the Japanese with garrisons in the big towns, and their departure led to renewed activity on the part of small bands of Chinese troops behind their lines. The Eighth Route Army, which is composed of Chinese Communist troops, has allied itself with the Central Government to resist Japanese aggression and is now split up into small units for guerrilla warfare in North China. As in the Civil War,

the troops regard the enemy as their "munition-carriers" and equip themselves from ambushed Japanese transport. During the Civil War the Red Army developed, and was very successful with the "short attack," whereby its main forces were concentrated for a swift descent on a smaller number of the enemy and as quickly dispersed on victory—positional warfare being considered as useless against a better-equipped adversary. These tactics are now being used against isolated parties of Japanese troops and convoys, which are ambushed in the loess valleys; and recruits are armed with any equipment that may be captured.

AGAINST JAPAN: EFFICIENT CHINESE TROOPS AND DIFFICULT TERRAIN.



SHOWING THE KIND OF ROAD IDEAL FOR GUERRILLA WARFARE: CHINESE REINFORCEMENTS MARCHING INTO A FORTIFIED TOWN IN SHANSI PROVINCE.



THE TYPE OF TROOPS WHO INFLECTED A CRUSHING DEFEAT ON THE JAPANESE ARMY ON THE SHANTUNG FRONT: A CRACK CHINESE REGIMENT ON THE MARCH.



THE ROAD THE JAPANESE ARMY HAS HAD TO TRAVEL: LOOKING SOUTH TOWARD THE YELLOW RIVER FROM A PASS ON THE NORTH BANK.



CAMOUFLAGED WITH MATTING AGAINST AERIAL OBSERVATION: A CHINESE OUTPOST GUARDING AN IMPORTANT CROSSING OF THE YELLOW RIVER.

Aided by guerrillas who, disguised as Chinese farmers, penetrated the Japanese lines and cut the lines of communication, the Chinese forces on the Shantung front recently inflicted a crushing defeat on the Japanese Army and succeeded in surrounding Taierchwang, a town which has already changed hands several times. As we write, the Japanese Army is reported to be in full retreat, and the Chinese to be advancing all along the hundred-mile front. The Japanese had withdrawn troops from Shansi for this sector and their departure led to renewed fighting in that province. A semi-

official Japanese report on April 19 stated that after an engagement at Wuchuan the Japanese retired towards the mountains between Wuchuan and Kueihuan. Although inferior to the Japanese in equipment, the Chinese possess overwhelming man-power and their troops are assisted by bands of irregulars who raid the railways, destroy roads and generally hamper the Japanese transport, which already has difficulties enough owing to the nature of the country. Our photographs show regular Chinese troops in action and training and typical roads near the front line.

SOUTH AMERICA'S GREATEST TREASURE-TROVE SINCE PIZARRO'S DAY:

THE REMARKABLE GOLD AND SILVER OBJECTS FOUND
AT ILLIMO, PERU, WHICH THROW LIGHT ON THE
LITTLE-KNOWN CHIMU.

By LUIS E. VALCARCEL, Director of the National Museum of Peru; with Photographs
supplied by the Author.



1. FOUND IN NORTH PERU WITH THE GREAT ILLIMO TREASURE OF CHIMU GOLD AND SILVER: (L. TO R.) TWO FASTENERS, OR "TUPUS," AND A GOLD SPOON, ORNAMENTED WITH PRIMROSES; AND A KIND OF BROOCH IN GOLD.

Much more would now be known of the civilisations of ancient South America were it not for the unfortunate fact that so much excavation there has been undertaken by treasure-hunters little disposed to pay any attention to the proper documentation of specimens. It is all the more gratifying to see archaeological science receiving, at last, a reward equal to any that has been won by blind cupidity. At Illimo, near Lambayeque, in Peru, the greatest single hoard of gold and silver ever found in South America since the days of the conquistadors has now been scientifically excavated and safely housed in a Museum. This great treasure comes down from the Chimú of



3. REPOUSSÉ WORK IN WHICH THE CHIMU GOLDSMITH EXCELLED: THREE GOLD VASES, NEARLY A FOOT IN HEIGHT, ORNAMENTED WITH STYLISED FIGURES OF THE CHIMU NATIONAL HERO AND DEMI-GOD, NAYMLAP; FOUND AT ILLIMO.



4. CHIMU JEWELLERY: TWO GOLD VASES INCRUSTATED WITH TURQUOISES, THE SACRED STONE OF THAT PEOPLE; FOUND AT ILLIMO.

Northern Peru, a coastal people who were conquered by the Incas and finally brought into the Empire about 1400 A.D.—a century or so before the advent of the conquistadors.

of its entire metallic wealth the Temple of Pachacamac, never have there been found collected in one single spot such a wealth of objects made of the precious metals as was discovered a few months ago in the "Wakas" or funerary tumuli of Illimo, a small district in the department of Lambayeque, on the north coast of Peru.

This great treasure has been handed over to the Peruvian National Museum in Lima. It consists of a large number of objects of gold, silver, copper, and the alloy of these metals called *tumbaga*. The greater part is made up of small repoussé plates, which were sewn to the clothing, forming a magnificent adornment. Next come a large number of sheets, of sizes varying between approximately 15½ by 12 in. and 27½ by 20 in., of silver and gold, which no doubt served as ornaments for the walls of palaces or buildings connected with the religious cult. Never have these objects been found together in so large a number. Next, as regards volume, come a large number of discs, small balls, bead necklaces and funerary masks, some earrings, small spoons, pins, bells and timbrels, ornaments of clothing, and similar objects. The series of vases, in an excellent state of preservation, constitutes a rich display of the art of this ancient people. The objects, however, which stand out in this collection are the magnificent idols of gold. Three of these have been discovered, and all possess an identical symbolism, with slight variations in

SINCE the distant days of the Spanish Conquest, when the last King of Peru, Atahualpa, offered as the price of his freedom a big building full of gold and two others full of silver, and one of the captains of Pizarro, Miguel de Estete, despoiled

But what god, or what deified hero, is it thus represented in gold-work, as curious as it is artistic? In order to answer this question, reference must be made to the legend of the origin of the Chimú people. It was the Spanish historian Cabello Balboa who recorded it and set it out in his book, written at the end of the sixteenth century. In general outline it may be related as follows:

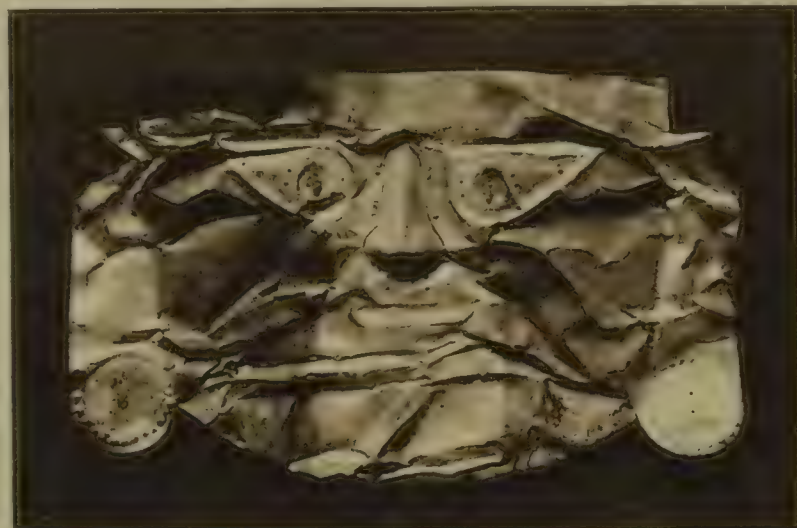
At a very remote epoch, there arrived on the northern coast of Peru a fleet of rafts bearing a number of foreigners. It is not known from whence they came. Their chief was a man of great ability and talent, called Naymlap. He was married to a beautiful princess, Ceterni, and also brought with him many concubines.

This King travelled with all the pomp of his high rank, and he was accompanied, in addition to his army, by a large number of dignitaries, including among them

Pitasoli, the trumpet-blower; Ninacolla, carrier of the throne and litter; Ninagentuc, his cup-bearer; Fongaside, who sprinkled the precious shell-dust over the places through which the monarch was to pass; Ochocalo, his cook; Xam, entrusted with the make-up of the royal person, who already at that time (like ladies of to-day) used ointments and colours for his countenance; finally, Llapchilulli, the master-cutter, who prepared the tunics and the feather garments which were to cover and adorn Naymlap; and the faithful Ollopcopoc, the preparer of the bath and of the royal toilet.

The place of disembarkation was at the mouth of the River Lambayeque, which was then called Faquisllanga. The newcomers took possession of the country without challenge (it appeared to be uninhabited), and, a short time afterwards, founded, not far from their disembarkation point, the Temple of Chot, dedicated to their chief, Naymlap, whose image, moulded in a green stone, was placed thereon. This figure was called Llampallec, which, in the Chimú language, means "Statue of Naymlap."

In the course of time, the name Llampallec was converted into Lambayeque, a title which to-day designates a small city,



5. A CHIMU GOLD FUNERARY MASK: A BEATEN-GOLD COVERING FOR THE HEAD PORTION OF THE MUMMY OF SOME CHIMU PRINCE.

detail. Unfortunately, one of them was found in a very bad condition, owing to the dampness which had corroded it. The largest idol consists of two very distinct parts: the first being an anthropomorphic divine personage, or demi-god; the second, which serves as a base for the former, consisting of a knife of semi-lunar form.

The whole appears to express the idea of a divinity requiring sacrifices, which is, beyond all doubt, in agreement with the spirit of the Chimú people. The Chimú, like their predecessors, the Mochika, were characterised by their cruelty, their warlike spirit and their blood-thirsty cult of human sacrifice.

a district, a province of modern Peru, and a department of the region which was the scene of this event.

(Continued opposite.)

RESPLENDENT IN THE GREAT ILLIMO TREASURE: GOLD FIGURES OF NAYMLAP.

Continued.

There follows the legend putting on record the death of Naymlap, which occurred after many years of tranquil rule: He left a large number of children. "In order to cause the people to believe that he was immortal [says the historian] the rumour was spread that through his power he had given himself wings and had flown to heaven." After this, the story goes on to relate what happened to his successors.

If we examine some passages of the legendary version of Chimu history and compare the particulars they give with certain details of the figure of the idol, it is not difficult to establish that the latter is "Llampallec," that is to say, the figure or statue of Naymlap. In point of fact, it has the following features which identify it: firstly, it is a representation, pure and simple, of a human being without any addition or anatomical falsification (such as beast-like canine teeth or claws) which would confuse it with the mythological God or Being; secondly, it is ornamented with ten large turquoises of intense green colour; thirdly, it is provided with two wings. It may therefore be maintained with reasonable certainty that the idols discovered in Illimo represent the national hero of the Chimu, the legendary Naymlap.

Besides this golden figure of Naymlap, the five gold vases illustrated on the opposite page were found, and were among the most beautiful things discovered on this occasion. Three of those of the largest dimensions (Fig. 3), of gold of high alloy, of good weight and standing a little short of 11½ in. high, present, in hammered repoussé work, the already familiar image of King Naymlap, the founder of Lambayeque, converted into a positive archetype. The other two vases (Fig. 4) bear rich ornamentations and precious incrustations of turquoises, these being the sacred stone of the Chimu, from which, according to the legend, they sculptured the original image of their demi-god Naymlap.



THE BEAUTIFUL WORKMANSHIP OF THE ILLIMO GOLD IDOLS: THE BACK OF ONE OF THE THREE FIGURES OF NAYMLAP; SHOWING THE FILIGREE WORK AND THE TURQUOISE INCRUSTATIONS.

GOLD-WORK WHICH CONSTITUTED THE MOST VALUABLE FEATURE OF THE ILLIMO TREASURE: ONE OF THE THREE IDOLS CONSISTING OF A FIGURE OF THE CHIMU DEMI-GOD NAYMLAP, WITH A FILIGREE AUREOLE, ABOVE A HALF-MOON-SHAPED KNIFE. (HEIGHT: ABOUT 17 INCHES.)

BOOKS OF THE DAY.

THERE have been many dominant people who preferred to influence affairs indirectly through others, while themselves remaining in the background. Their motive is doubtless a matter of personality, a dislike of publicity and formality, perhaps, or a lack of oratorical gifts, causing a preference for private discussion. Whatever it be, the type persists. How often has it been said that so-and-so was "the power behind the throne"? One remembers, at random, such instances as Warwick the King-maker, or, in modern times, Colonel House, the right-hand man of President Wilson. Another famous modern example is further revealed in a fresh instalment of "JOURNALS AND LETTERS OF REGINALD VISCOUNT ESHER." Edited by Oliver, Viscount Esher. Vol. 3, 1910-1915. Illustrated (Nicholson and Watson; 25s.). It will refresh readers' memories to repeat here part of a prefatory note (relegated to the wrapper) introducing the whole work. "In fifty years" we read, "from 1880 onwards, Lord Esher devoted his rare qualities . . . to the public service, and, although seldom in the limelight, he became one of the most influential men of his time. . . . Among the glittering prizes he declined were the Secretaryship for War, the Viceroyship of India, and the honour of an earldom. Yet this great public figure was little more than a name to the majority of his fellow-countrymen. . . . As Secretary to the Office of Works he enjoyed the intimate friendship of the Royal Family. He became the confidant of statesmen of all parties and a powerful force behind the scenes of Court and political life."

The present volume opens beside the death-bed of King Edward, with a moving glimpse of Queen Alexandra in the first hours of her widowhood. After some intimate memories of the King's funeral and the change in the atmosphere of Court life under the new reign (observed especially during a visit to Balmoral), the reader is soon immersed in the controversies over the Parliament Bill and the Home Rule Bill. Above all, we learn how ably and wisely King George V. performed his royal task in a most difficult situation. From 1914 onwards Lord Esher's principal concern was, more than ever, the government of the Army, and after the outbreak of war we find him constantly crossing to France, at Lord Kitchener's request, on important missions. He had to smooth away difficulties between Sir John French and Marshal Joffre, or Kitchener himself, chiefly through clashes of temperament, and it became his distasteful task to convey to French the Government's suggestion that he should resign. The volume closes with French's retirement and the consequent military reorganisation, with Haig as Commander-in-Chief and Sir William Robertson as Chief of the Imperial General Staff. "His colleagues," said Lord Esher in a private letter at this time, "want to get rid of Kitchener, but if they do public confidence will receive a heavy blow." The last journal entry in the book bears date Dec. 17, 1915.

Like its predecessors, this volume has abounding interest for its revelation of countless incidents and conversations, of great import, among men in control on the Allied side during the war, and for the constant interplay of personalities. All the leading British statesmen and commanders, besides many of the French, figure in the book, and always something new emerges about their characters and actions. Perhaps the most interesting of all these "literary portraits" is that of Lord Kitchener, developing under closer acquaintance as the book proceeds. At first, Lord Esher describes him (in 1910) as "rueful, and a cunning diplomatist." Then, regarding his imperious methods at the War Office just after the war began, we read: "There never was such a wild elephant." It is a little surprising to learn that Kitchener "is not the strong, silent man, but the talkative, headstrong man." That remark dates from 1910. In January 1915, Lord Esher records in his journal: "The

King is strongly attached to Lord K., and he complained of only one fault in his Secretary of War. It was that Lord K. was so voluble that he, the King, could never get in a word edgewise." Lord Esher would have made Kitchener almost a military Dictator. In a memorandum sent to Lord Stamfordham, he wrote: "Can it be resisted that Kitchener is the only man who can deal on big broad lines with the war; that he should come often to France; that he should cut himself off from petty details and concentrate upon the really vital questions of war? . . . May I offer these following practical suggestions for the King's consideration: (a) Give Kitchener an Assistant Secretary of State, with a seat in the Cabinet and the House of Commons; a man who can defend him against attack, which he cannot do himself from want of training and habit; (b) Make him Commander-in-Chief of all the armies of the Crown, as well as Secretary of State."

Lord Esher also reveals his own remarkable acumen and pre-science regarding the conduct of the war and its effects on the future. He was one of the first and most persistent advocates of co-ordination and unity of command, both in council and in the field. A week after the war began he wrote in his journal: "Looking into some magic mirror, a modern Cagliostro might easily be dumbfounded at the highly civilised European nations slaughtering their first-born and trampling on the Ark of their historic Covenant. Millions of splendid youths, the heirs of European ages, will go childless to their graves. Monuments of chivalry, of learning, of religious

of elderly gentleman whose experience and lack of passion are invaluable assets in normal government in normal times. But war is a drama, as Napoleon once said, and the essence of drama is passion. Without it great wars, such as the liberation of French territory in 1793, and the liberation of the civilised world from German terrorism in 1915, cannot be won. So far the conduct of this war has been of a type inevitable owing to the lack of high vitality in those engaged in conducting it. In France and in England the conditions are identical. Twenty very able gentlemen in England and about an equal number in France, of similar age and habits, are trying to do something which long life, sedentary occupa-

tions, leisurely habits of mind render ludicrously impossible. . . . Napoleon and his Marshals in 1812 were not the Napoleon and the generals of 1796. And Napoleon in 1812 was only forty-five. Only youth and its imaginative passion can forge the weapons that will strike hard enough to break the tremendous German organisation and its terrific power." Kitchener did not always act on this principle in appointing officers, according to the Dardanelles chapter in Cruttwell's "History of the Great War."

With the Empire Exhibition at Glasgow well under way, books of Scottish interest will continue to command special attention, and quite lately several more have appeared. One of them reminds me of an article in the Exhibition Number of the *Glasgow Herald*, relating to Scottish plays given in the Exhibition theatre. "The spell that kept Scottish authors from writing for the stage," we read, "was broken finally by Barrie, who became the greatest and most productive dramatist ever born North of the Tweed." This brings me to a delightful book entitled "THE BARRIE INSPIRATION." By

Patrick Chalmers. With 8 Illustrations (Peter Davies; 8s.6d.). It is not a biography, though containing a certain biographical element, but rather an intimate study of Barrie's personality, both as a man and as a writer. Discussing, for example, one of his chief characteristics, Mr. Chalmers says: "Nobody other than J. M. Barrie could have invented the Barrie sentiment. It is made of light and shadow, the outlines of high Grampians and of the afterglow above Strathmore." Later he analyses Barrie's humour at considerable length. "Scotland," he writes, "has not a reputation for jokes without difficulty, so it is the more wonderful to reflect that her literature is so very fairly prolific in humorists. Scott, Stevenson, and Lang have the divine spark. . . . Barrie, 'Anstey' Guthrie and Kenneth Grahame have carried on the torch."

Now comes an actual biography, which has a definite link with the Empire Exhibition. In the Palace of Arts, the room containing the loan collection of Old Masters is dominated by Raeburn's famous portrait of the Macnab. This painting, never before publicly exhibited, has been lent to the Exhibition by Lord Dewar, who some twenty years ago bought it for £25,410. Interesting details about its inception and history are given in "MACNAB." The Last Laird. By Roland Wild. With Frontispiece in Colour and 8 Monotone Plates (Methuen; 12s. 6d.). The subject of the memoir is not the same man as the subject of the painting, but his nephew, Archibald Macnab, thirteenth Laird of the Clan. Archibald, we learn, was a spendthrift who a hundred years ago fled from his creditors in Scotland to Canada, where he kept up Scottish customs and hospitality and tried to play the feudal lord over fellow-emigrants. It was his uncle, Francis Macnab, who was the "grand figure" of Raeburn's portrait, reproduced in colour as the book's frontispiece.

"Among Archibald's artistic friends in London there was a man who looked at Laird Francis and saw, in the rugged

[Continued on page 878.]



"COUNT GRANDI," THE ITALIAN AMBASSADOR IN LONDON: A STRIKING PORTRAIT BY UBERTO PALLASTRELLI.

Count Grandi has been Italian Ambassador in London since 1932. He is a member of the Fascist Grand Council and was Minister of Foreign Affairs, 1929-32. It was during a meeting in Downing Street on February 18, at which Mr. Eden was present, that the Prime Minister enquired whether the Italian Government would agree to a British formula which involved the gradual withdrawal of volunteers in Spain, and Count Grandi asked if the British Government were ready to start conversations with his Government. The invitation was accepted, and led to the Anglo-Italian Agreement which was signed at Rome by the Earl of Perth and Count Ciano on April 16. Speaking in the House on May 2 the Prime Minister paid a tribute to the statesmanlike qualities of Count Grandi and stated he had won for himself a position of confidence and respect in this country.

enthusiasm will be burnt, broken and destroyed. And the yellow races will gather strength." Writing to Kitchener in March 1915, Lord Esher said: "If this war ends in an unsatisfactory peace, it will be on account of mishandling of the French alliance, and a misunderstanding of the French character. With the French a milligramme of sentiment goes farther than a pound sterling. Finesse is of no use with a nation whose patriotism is rooted, not in

self-interest, but in an ideal heredity and romance. The French can out-finesse anyone—Bismarck knew this. . . . If you give of your best to the French people and ask for nothing in return you will be repaid sevenfold."

Lord Esher felt strongly that the waging of war is a task for young men. In his journal on June 18, 1915, the centenary of Waterloo, he sums up his impressions of the war up to that date. Referring to the French Revolution, he writes: "The spirit of 1793 was the spirit of youth. The revolution had removed the type



THE MASTERPIECE OF THE WEEK (MAY 12-19) AT THE VICTORIA AND ALBERT MUSEUM: A WALNUT AND ROSEWOOD CHEST, WITH ISLAMIC ELEMENTS IN THE IVORY INLAID DECORATION, MADE IN NORTHERN ITALY ABOUT 1500.

The top is inlaid with a chess-board, while the sacred monogram appears within the lid on either side of a typical Levantine flower-spray springing gracefully from a vase. This beautiful chest suggests how splendid were the furnishings of Italian Renaissance palaces at the time when exotic influences were blended with native Italian art, then at the summit of its achievement.—[Crown Copyright Reserved.]

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



LORD HARLECH.

President of the Royal Agricultural Society of England, 1925. Died May 8; aged eighty-three. Had extensive estates in Shropshire and in Wales, amounting to 10,000 acres. Was M.P. for the Oswestry Division of Shropshire, 1901-4. Lord Lieut. of Merionethshire. (Russell.)



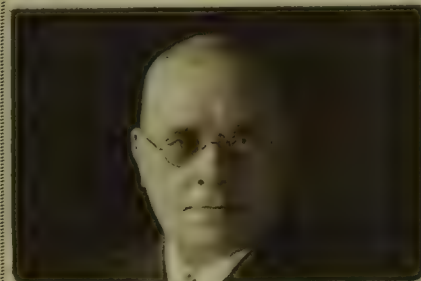
MR. JAMES BRUEN.

The brilliant eighteen-year-old Irish golfer who has been included in the British Walker Cup team. No golfer as young as he has ever represented either Britain or America in the Walker Cup. In the trials at St. Andrews, he went round in 68, equal to Bobby Jones' amateur record for the course. (Keystone.)



THE TENTH DUKE OF DEVONSHIRE.

Succeeded to the title on the death of his father, a portrait of whom is given on "Our Notebook" page. Has been M.P. for the Western Division of Derbyshire since 1923. Chairman of the Oversea Settlement Board, 1936. Is Parliamentary Under-Secretary of State for Dominion Affairs.



MR. L. ENNIS.

Engineer and director of Dorman Long and Co. Died May 5; aged sixty-six. Joined Dorman Long as superintendent of bridge and constructional works in 1903 and in 1915 became general manager. Supervised the building of Sydney Harbour Bridge. (E. and F.)



MR. WILLIAM G. ORMSBY-GORE.

Succeeds his father as the fourth Lord Harlech. Has been Secretary of State for the Colonies since 1936; sat as M.P. for the Denbigh District, 1910-18; and has represented Stafford since the latter date. He is a Trustee of the British Museum. (Vandyk.)



SIR NEVILLE BLAND.

Appointed Envoy Extraordinary and Minister Plenipotentiary at The Hague in succession to Sir Hubert Montgomery, who is retiring at the end of the year. Entered the Foreign Office in 1911. Served on Peace Delegation in Paris in 1919. Was Counsellor of the British Embassy in Brussels, 1930-35. (Art Photo.)



DR. J. K. M. ROTHENSTEIN.

Appointed to be Director and Keeper of the Tate Gallery in succession to Mr. J. B. Manson. Aged thirty-six. Has been Director of the City Art Galleries and Ruskin Museum, Shetfield, since 1933. Is the eldest son of Sir William Rothenstein. (Photopress.)



M. OCTAVIAN GOGA.

Poet and recently Rumanian Prime Minister for a short period. Died May 8; aged fifty-seven. In 1922 became Minister of Cults. Was Minister of the Interior in 1926-27, under Averescu. Subsequently formed a National Agrarian Party. Was anti-Semitic. (Wide World.)

MR. EDWARD MAUFE.

Architect. Recently elected, with Mr. Alfred R. Thomson, the painter, an Associate of the Royal Academy. Designed the new Guildford Cathedral and the Joseph Chamberlain Memorial in Westminster Abbey. Was architect for additions to Trinity, Cambridge.



MR. C. C. POOLE.

Elected M.P. (Lab.) in the by-election in the Lichfield Division of Staffordshire caused by the death of Mr. J. A. Lovat-Fraser (Nat. Lab.). Mr. Poole had a majority of 826 over Mr. G. B. Craddock, the National Labour candidate. (Universal.)



THE EX-KAISER DONS UNIFORM FOR A PRUSSIAN ROYAL WEDDING: THE FORMER MONARCH WITH HIS GRANDSON, THE BRIDEGROOM, AND THE GRAND DUCHESS KYRA, THE BRIDE.

The Protestant marriage ceremony of Prince Louis Ferdinand of Prussia and the Grand Duchess Kyra was celebrated in the former Kaiser's private chapel in Huize Doorn on May 4. The ex-Kaiser wore his Guards uniform, and was seated with his wife, the Grand Duke Cyril, the father of the bride. Princess Juliana and the former Crown Prince, the father of the bridegroom. (Associated Press.)



MAJOR C. S. JARVIS, C.M.G., O.B.E.

Awarded the Lawrence Memorial Medal for 1938, by the Royal Central Asian Society. Was Governor in the Libyan Desert area for four years; and then became Governor of Sinai, proving himself one of the most successful British administrators in the Near East. Has contributed to "The Illustrated London News." (Universal.)



THE NEW GERMAN AMBASSADOR IN LONDON: HERR HERBERT VON DIRKSEN, WITH MEMBERS OF HIS STAFF, LEAVING THE EMBASSY FOR BUCKINGHAM PALACE.

His Excellency Herr Herbert von Dirksen was received in audience by the King on May 5 and presented the Letters of Recall of his predecessor and his own Letters of Credence as Ambassador Extraordinary and Plenipotentiary from the Republic of Germany. Our photograph shows (from l. to r.) Captain Siemens (Naval Attaché); —; Sir Sidney Clive (Marshal of the Diplomatic Corps); Herr Herbert von Dirksen; and Lieut.-General R. Wenninger (Air Attaché). (Alfred.)



MR. J. BELL.

Appointed Headmaster of Cheltenham College in succession to the late Mr. A. G. Pite. Aged forty-seven. Has been High Master of St. Paul's School since 1927. Fellow (1914-27); Tutor and Dean of Queen's College, Oxford. Is a Governor of Roedean School. (Lafayette.)



MR. ARCHIBALD W. COCKBURN, K.C.

Appointed Deputy Chairman of the County of London Sessions in succession to Sir Herbert Wilberforce. Was Recorder of Ludlow, 1934-36. A member of the Bar Council, 1919-28, and since 1930. Member of the Supreme Court Rule Committee since 1930. (Universal.)

THE SIEGE OF SIKAR: A BLOODLESS REVOLT.

During April, the Rao Raja Kalyan Singh of Sikar protested against the wish of his overlord, the Maharaja of Jaipur, to take with him to England the heir-apparent of Sikar, whose marriage was shortly to be celebrated. As the reply was unfavourable, the Raja summoned his subjects to his aid and, guarded by thousands of armed Rajputs and Kayamkhanis, shut himself up in the city of Sikar. Jaipur troops were sent to the scene and surrounded the city, which was put in a state of siege. When a clash between the State troops and the followers of the Raja seemed imminent, Mr. A. C. Lothian, Agent to the Governor-General in Rajputana, was sent to Sikar and succeeded in arranging a settlement. The Rao Raja agreed to go to Ajmer, where it was decided that he was incapable of managing his own property on account of mental infirmity, and orders were issued for the chiefship of Sikar to be administered by Court trustees. Before the Maharaja of Jaipur left for Europe he announced a general amnesty for all the Raja's followers.

Photographs by Keystone.



THE SIEGE OF SIKAR: THE SURAJPUR GATE, THE MAIN ENTRANCE TO THE CITY; SHOWING SUPPORTERS OF THE RAO RAJA KALYAN SINGH ON GUARD AT THE TOP.



ARRIVING TO NEGOTIATE A SETTLEMENT WITH THE RAO RAJA: MR. A. C. LOTHIAN, AT SIKAR STATION.



BIDDING FAREWELL TO HIS SUBJECTS AFTER THE SIEGE WAS RAISED: THE RAO RAJA LEAVING FOR AJMER.

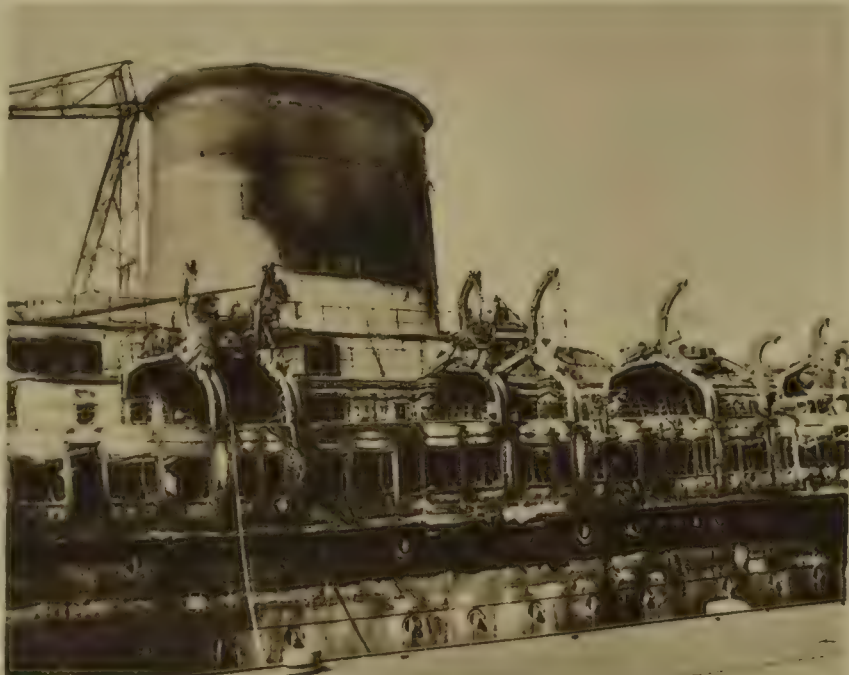


ONE OF FOUR GUNS SENT TO SIKAR TO BE USED IN THE EVENT OF AN ASSAULT ON THE CITY: A MUZZLE-LOADING CANNON OF THE JAIPUR ARTILLERY; OVER 120 YEARS OLD.

THE "LAFAYETTE" BURNT OUT AT LE HAVRE.



BELIEVED TO BE A TOTAL LOSS: THE LUXURY FRENCH CRUISING LINER "LAFAYETTE" SHROUDED IN SMOKE FROM THE FIRE WHICH GUTTED HER AS SHE LAY IN DRY DOCK AT LE HAVRE.



THE SUPERSTRUCTURE OF THE "LAFAYETTE" AFTER IT HAD BEEN SWEEPED BY FIRE: A MASS OF TWISTED GIRDERS AMONG WHICH SEVERAL OF THE FIRE-FIGHTERS WERE TRAPPED, TO BE RESCUED WITH DIFFICULTY.



WITH HER INTERIOR A SHEET OF FLAME AND HER LIFEBOATS HANGING FROM THEIR DAVITS LIKE FLAMING TORCHES: THE LINER "LAFAYETTE" AS SHE WAS AT THE HEIGHT OF THE FIRE.

The liner "Lafayette," considered one of the most elegantly built of French vessels, which had just returned from a cruise in the West Indies, was gutted by fire which broke out as she lay in the dry dock at Le Havre on May 4. The fire is believed to have originated in the engine-room and is reported to have spread to the fuel tanks. The crew, assisted by the town fire brigade, fought the flames on board, while twenty powerful jets of water were trained on the ship from the quayside. Some of the fire-fighters were trapped when the first-class saloons became involved and were rescued with difficulty by means of rope-ladders lowered over the port-holes. The vessel, which was insured for £700,000, is believed to be damaged beyond repair and her place in the Compagnie Générale Transatlantique's Atlantic service will be filled by the "Paris" and the "De Grasse." M. de Chappedelaine, the Minister of Mercantile Marine, has appointed a commission of inquiry into the outbreak and a second inquiry is being held by the Company.

Photographs by Keystone, Wide World, and Associated Press.

DEMONSTRATING ITALY'S AIR FORCE TO HITLER.



ITALY DISPLAYS HER AERIAL MIGHT TO HERR HITLER: A SWASTIKA FORMED IN THE SKY BY AEROPLANES—AN ELABORATE COMPLIMENT PAID TO THE GERMAN VISITORS. (L.N.A.)



THE ITALIAN AIR FORCE DEMONSTRATES ITS WORK: BOMBS BURSTING ON A DUMMY MILITARY CAMP AND CROWDED HARBOUR AT FURBARA AERODROME; AND CARGO SHIPS USED AS TARGETS IN THE BACKGROUND. (Planet.)



THE BOMBING OF CARGO VESSELS DEMONSTRATED TO HERR HITLER BY THE ITALIAN AIR FORCE: THE TWO OLD SHIPS USED AS TARGETS SETTLING DOWN AFTER BEING HIT; AND BOMBS AND "ARCHIE" SHELLS BURSTING. (Associated Press.)

Demonstrations of military and aerial operations were given to Herr Hitler on May 8 at the Furbara Aerodrome, which lies on the sea, to the north of Civita Vecchia. The display began with evolutions by Italian "C.R.32" pursuit machines, which fully justified the claims made for their handiness. Herr Hitler, who was accompanied by the King, the Prince of Piedmont, and Signor Mussolini, watched the show from the roof of the principal office building of the aerodrome. After the aerobatics came a display of bombing, during which a series of targets intended to represent a military camp and crowded harbour were attacked, mostly by "S-81" heavy bombers. (Machines of this type appear to have been among those that bombed Barcelona.) Fast machines were also shown in action with light bombs and machine-guns. Finally, there was the spectacle of the bombing of two real cargo-boats lying off shore, both of which were hit and settled down with a heavy list. With regard to our first illustration, showing the swastika formation, we should explain that this was taken from a point of view in which the swastika is seen as though reversed.

ORGANISING LONDON'S BALLOON BARRAGE.

Sir Thomas Inskip, the Minister for Co-ordination of Defence, gave an exposition of the progress of the provision of a balloon barrage to protect London from air attack, in the House of Commons in March. He said that the barrage for London was organised, in 10 squadrons, with four depots for storage and administration. Three of them were then in construction, one being nearly completed. Recruiting for three squadrons begins this month (May). Four-fifths of the balloons had already been delivered in March, and all of the winches. The personnel are to be Territorials, and a nucleus of regular soldiers has been trained at Cardington. A full description of the organisation of balloon barrage was given in our issue of January 22, when the subject was illustrated by our special artist. The idea started with the "Balloon Aprons" which were used for the defence of London towards the end of the Great War. These were formed by tethering four or five balloons in a line and stretching wires between them. This apron system, however, is too heavy to be raised to the altitude required nowadays. The modern balloon barrage depends upon the actual cables of the individual balloons. The cables are lethal; that is, capable of destroying any aeroplane that comes in contact with them. The balloons may be disposed either in a cable "stockade" round the edge of the area to be defended, or, secondly, disposed all over the defended area, so as to provide a field of cables. With regard to our photograph, Cardington is the home of No. 1 Balloon Training Unit. A barrage of balloons will ascend from here on May 28 when the Empire Air Day programme is initiated.



TO BE SEEN BY THE GENERAL PUBLIC ON EMPIRE AIR DAY: BALLOONS AND THEIR CREWS AT CARDINGTON, WHERE NO. 1 BALLOON UNIT IS IN TRAINING FOR THE DEFENCE OF LONDON. (Planet.)

A ROYAL AIRMAN INSPECTS BOMBERS, FIGHTERS AND TRAINERS OF THE ROYAL AIR FORCE.



THE KING'S AERIAL TOUR OF R.A.F. STATIONS: HIS MAJESTY'S PRIVATE AIR-SPEED "ENVOY," WHICH HE FREQUENTLY PILOTTED HIMSELF DURING THE DAY. (Charles E. Brown.)



A HAWKER "HURRICANE" BEING EXPLAINED BY SQUADRON-LEADER J. W. GILLAN, WHO RECENTLY FLEW ONE OF THESE MACHINES AT 408 M.P.H. (P.N.A.)

The King visited four important R.A.F. stations on May 9. He travelled in his own aeroplane and piloted himself most of the way. First, he went to Northolt Aerodrome, where he was greeted by Air Chief Marshal Sir Cyril Newall, Chief of the Air Staff. His Majesty was wearing the uniform of a Marshal of the Royal Air Force, with an R.A.F. field service cap. Air Chief Marshal Sir Hugh Dowding, Air Vice-Marshal E. L. Cossage, and Group Captain Orlebar (the station commander at Northolt) were presented to him

before he proceeded to inspect the Hawker "Hurricane" fighters. He talked with Squadron-Leader Gillan, who recently flew a "Hurricane" from Edinburgh to Northolt at an average speed of 408 m.p.h.—which the King described as "an incredible performance." He then inspected a Hawker "Demon" machine and saw the power-operated gun-turret, part of the secret armament. In the Sector Operations Room, secret details of the Air Defence of London were explained to him. The "Hurricanes" then gave a display—

KING GEORGE SEES AIR FORCE SECRETS AND FOUR STATIONS—AND PILOTS HIS OWN MACHINE.



LANDING AT UPAVON, WHERE HE REMARKED, "THIS IS LIKE BEING BACK WITH THE OLD FIRM": HIS MAJESTY LEAVING HIS BEFLAGGED AEROPLANE. (Charles E. Brown.)



A ROYAL INSPECTION OF BIG BOMBERS: HIS MAJESTY AT HARWELL, BERKSHIRE; WITH A "HARROW" BOMBER, AND AN AIRMAN IN FULL KIT. (Krystone.)

the King listening-in to Squadron-Leader Gillan's radio orders—culminating in a power dive at over 300 m.p.h. His Majesty then flew to Harwell, in Berkshire, where he inspected bombers, and climbed into the cockpit of a "Battle," which is still on the secret list. All kinds of equipment were shown to him, including the latest "de-icing" gear, and a "Link trainer," used for teaching pilots to fly blind while remaining on the ground (this was illustrated in our issue of November 20, last). The next station visited was

Upavon. As the King landed, he said: "Well, this is like being back with the old firm"—the station being one of the earliest of the old Royal Flying Corps. Here he met Flight-Sergeant H. Bamsey, who had served under him in the R.F.C. The King concluded his tour by flying to Thorney Island, the newest and biggest station in the R.A.F. There he saw representative types of coastal reconnaissance aircraft, visited the torpedo section of the navigation school, and had tea with the officers.

FROM THE WORLD'S SCRAP-BOOK OF CURRENT OCCASIONS.



AN ILLUSTRATED MISCELLANY OF TOPICAL NEWS ITEMS.



NEW NATIONAL TREASURES AT THE VICTORIA AND ALBERT: (1) A FRENCH RENAISSANCE DRESSER; (2) AN ENGLISH 18TH-CENTURY CLOCK; (3) AN ITALIAN 16TH-CENTURY CASSET.

The official description of these recent acquisitions by the Victoria and Albert Museum may be condensed thus: (1) "The carved walnut dresser (purchased at the Durlacher sale) is of a pattern hitherto unrepresented at the Museum, having in the upper stage an open shelf instead of 'hutches' with doors. Both in design and decorative details it is a characteristic product of the Ile-de-France in the second half of the sixteenth century.—(2) This magnificent long-case clock, given by Mrs. A. Anderson in memory of her husband and his family, formerly of Swinethwaite Hall, Wensleydale, Yorkshire, is remarkable

for its great size and splendid proportions, the technical brilliance of the marquetry decoration, and original base mouldings, veneered with walnut. It may be dated about 1720. Inscribed on the dial is the maker's name, William Halstead, who became a master of the Clockmakers' Company in 1715.—(3) This early sixteenth-century casket is a very fine example of Italian workmanship in wrought leather, the technique known as 'cuir bouilli.' It is in an unusually brilliant state, with a lavish use of gold on the red and blue serving as a background."



MANCHURIAN LOTUS SEEDS 300 TO 500 YEARS OLD, AS RECEIVED IN CHICAGO, BEFORE ATTEMPTS TO GERMINATE THEM.

In our issue of April 23 we illustrated three lotus seeds, estimated from 300 to 500 years old, brought to the Field Museum, Chicago, from a peat-bed of a Manchurian lake dried-up centuries ago. One of the seeds, having been first immersed in sulphuric acid, to soften the extremely hard shell (which had preserved the living embryo within), and then placed in water, germinated within a week. The other two, placed in water

TWO OF THE ANCIENT LOTUS SEEDS SWOLLEN AND OPENING AFTER SEVERAL MONTHS OF SOAKING IN PLAIN WATER.

without preliminary acid treatment, showed only swelling after several months. At our request, the Field Museum has since courteously sent us the above photographs, one of which illustrates further development, showing the sprouted seed, 31 days after

GERMINATED BY SOFTENING THE HUSK WITH ACID: AN ANCIENT LOTUS SEED WITH 10-INCH SHOOTS AFTER 31 DAYS.

germination, with two shoots about 10 inches long, and a third small shoot beginning. At this stage the seedling was transferred to Garfield Park Conservatory, Chicago. It may take two years or more, if it survives, to attain maturity. That it should have germinated at all after lying dormant for centuries, is wonderful, and probably a record in delayed germination. The species is the pink oriental lotus (*Nelumbium Nelumbo*).



INSCRIBED "GREY OWL. A. BELANEY": THE CROSS OVER HIS GRAVE NEAR HIS LAKE-SIDE CABIN, BEAVER LODGE. As noted on the opposite page, Grey Owl, the famous nature-lover, was buried near the cabin where he lived on terms of friendship with beavers. The wooden cross bearing his name recalls the recent discussion of his racial origin. Last year he was received by the King at Buckingham Palace. Among his books were "The Adventures of Sajo and her Beaver People" and "Tales of an Empty Cabin."



QUEEN MARY'S GIFT TO THE NATIONAL MARITIME MUSEUM: A BRONZE MODEL OF THE NELSON COLUMN.

Queen Mary has presented to the National Maritime Museum at Greenwich this finely executed bronze reproduction of the Nelson Column in Trafalgar Square, 24½ inches high, and inscribed: "Art Union, London, 1868." It commemorates the completion of the monument early in 1867. Whether such models were produced in any number is not known. The Museum knows no other.



QUEEN MARY AS COLONEL-IN-CHIEF: PRESENTING NEW COLOURS TO A BATTALION OF THE REGIMENT.

On May 7 Queen Mary presented new Colours to the 4th (Territorial) Battalion, The Queen's Royal Regiment (West Surrey), of which she is Colonel-in-Chief, on the cricket field of Whitgift School, Croydon. Some 250 men of the Battalion paraded, and her Majesty handed the Colours to the two senior subalterns. The old Colours, presented by Lord Roberts, will be preserved in Croydon Parish Church. (*Wide World*.)



THE FRIEND OF THE BEAVER PEOPLE ON HIS LAST TRAIL.

GREY OWL BORNE TO HIS REST IN THE WIDE SPACES HE LOVED : THE SLEIGH BEARING THE COFFIN CROSSING A FROZEN LAKE.

The death of Grey Owl, naturalist, author, lecturer, and ex-soldier, whose wonderful work in befriending beavers, and protecting animal life generally, has often figured in our pages, caused a poignant sense of loss among all nature-lovers. The high honour in which this modern St. Francis was held is not impaired by the subsequent controversy regarding his birth and parentage. On this point it is enough to say that the cross on his grave (shown on the opposite page), given by men of the

Canadian Legion, is inscribed "A. Belaney. Grey Owl." He died in hospital at Prince Albert, Saskatchewan, on April 13, and was buried on Good Friday near his cabin, Beaver Lodge, beside Ajawaan Lake, in Prince Albert National Park, of which he had been chief conservation officer under the Canadian Government. Our photograph shows the sleigh bearing the coffin (draped with a Union Jack) being drawn by Indian ponies across the fast-melting ice of Lake Waskeslu.

THE CAMERA RECORDS NOTABLE EVENTS: NEWS OF THE WEEK BY PHOTOGRAPHY.



THE CENTENARY OF THE ROYAL MILITARY CHAPEL, WELLINGTON BARRACKS: A VIEW OF THE INTERIOR SHOWING THE SIX SILVER CANDLESTICKS PRESENTED BY THE KING ON THE ALTAR. (Central Press.)



BEFORE THE CENTENARY SERVICE IN THE ROYAL MILITARY CHAPEL: THE DUCHESS OF GLOUCESTER CURTSYING TO HER SISTER-IN-LAW, THE QUEEN. (Photographic News Agencies.)

On May 6 the King, as Colonel-in-Chief, was present at the service commemorating the centenary of the Royal Military Chapel, Wellington Barracks—better known to-day as the Guards' Chapel. His Majesty was accompanied by the Queen and was greeted by Queen Mary, the Princess Royal and the Duke and Duchess of Gloucester. The service was conducted by the Rev. E. H. Thorold, Chaplain-General to the Forces, who dedicated the six silver candlesticks for the altar which had been presented by the King, and the electric organ given by the ladies of the Brigade of Guards. A bronze lantern to the memory of the Ven. William Whitfield Dakins, Chaplain of the Brigade of Guards from 1838 to 1844, and founder of the Chapel, was also dedicated. Nine former Chaplains of the Brigade of Guards were in the congregation.



THE WORST PIT DISASTER SINCE THAT OF GRESFORD: AN AERIAL VIEW OF MARKHAM COLLIERY TAKEN WHILE RESCUE WORK WAS IN PROGRESS. (Associated Press.)

Two explosions occurred at Markham No. 1 Colliery, near Chesterfield, Derbyshire, on May 10, at a time when the night shift were preparing to come to the surface. At the time of writing, seventy-two men are stated to have been killed; forty-six are in hospital injured; and others may be trapped underground. Rescue gangs led by Mr. Fry, pit manager, worked in relays to bring up the victims and sealed up a section of the seam to prevent gas seeping through the debris. Relatives of the men on the night shift rushed to the pithead and were restrained with difficulty from surrounding



AN APPALLING COLLIERY DISASTER: THE SCENE OUTSIDE THE MARKHAM COLLIERY AFTER THE EXPLOSION IN WHICH SOME SEVENTY MEN WERE KILLED. (Planet.)

the injured men as they were brought out. Mr. F. H. Wynne, Chief Inspector of Mines, left London for Chesterfield as soon as news of the disaster was received and, with inspectors from Nottingham and Birmingham, will investigate the cause of the explosion. This is the worst pit disaster since that of Gresford in 1934, when two hundred and sixty lives were lost.



"HAS CEASED TO BE A MEMBER OF THE HOUSE OF HABSBURG": THE CIVIL MARRIAGE CEREMONY OF ARCHDUKE ALBRECHT TO Mlle. CATHERINE BOCSKAY.

Archduke Albrecht, head of the Hungarian branch of the Habsburg family, has married a school-teacher, Mlle. Catherine Bocska, and the representative in Hungary of the Archduke Otto has issued a statement in which he writes: "As the Archduke has concluded a *mésalliance*, he has ceased to be a member of the House of Habsburg." Two ceremonies were performed—a civil one on May 7, and a religious service in Pannonhalma Cathedral on May 9. (Keystone.)



QUEEN MARY RECEIVING A PURSE FROM A GREAT DANE: HER MAJESTY AT THE JUBILEE FESTIVAL OF THE CHURCH OF ENGLAND WAIFS AND STRAYS SOCIETY.

On May 9, Queen Mary was present at the Albert Hall for the Children's Union Jubilee and Founder's Day festival of the Church of England Waifs and Strays Society, of which she is a patron. Her Majesty received some 1000 purses from child members of the Union, and a Great Dane, Laddie of Accra, which has been collecting on behalf of the Rover League for eleven years, presented the last purse before his retirement. (Planet.)

NEW YORK'S NEW MEDIAEVAL CLOISTERS; EMBODYING TWELFTH- TO FIFTEENTH-CENTURY ARCHITECTURAL ELEMENTS.



THE LIKENESS OF A MEDIAEVAL MONASTERY BUILT IN NEW YORK TO HOUSE THE METROPOLITAN MUSEUM'S MEDIAEVAL COLLECTIONS: THE BEAUTIFUL "CLOISTERS" IN FORT TRYON PARK.

"THE Cloisters" is the name given to the branch of the New York Metropolitan Museum devoted to mediæval art. It provides a novel and very beautiful type of display, not only of the art but of the architecture of a whole period. The building of the Museum has been largely due to the generosity of Mr. J. D. Rockefeller, Jr.; and it is being opened to the public to-day (May 14). The Cloisters is not copied from any mediæval building, nor is it a composite of various buildings. As the reconstructed cloister from the Abbey of Saint-Michel-de-Cuxa is the central, and largest, unit of the Museum, it seemed appropriate to employ in the design of the tower of the Cloisters some of the features of a tower still standing at Cuxa. The Gothic Chapel, at the south-west end of the building, was modelled after thirteenth-century chapels at

[Continued below.]



AN "EXHIBIT" AT THE CLOISTERS, IN WHICH HAVE BEEN EMBODIED RELICS OF THE ABBEY OF SAINT-MICHEL-DE-CUXA: THE CUXA CLOISTER; WITH ARCADES AND GARDEN IN THE STYLE OF TWELFTH-CENTURY FRANCE.



THE TWELFTH-CENTURY CHAPTER HOUSE IN THE CLOISTERS MUSEUM: A TREASURE OF THE FORMER ABBEY OF NOTRE-DAME-DE-PONTAUT, WHICH WAS TAKEN DOWN, TRANSPORTED ACROSS THE ATLANTIC, AND RE-ERECTED IN NEW YORK.



THE MIDDLE AGES BROUGHT TO LIFE IN NEW YORK: THE DELICATE ARCADES AND TRANQUIL GARDEN COURT OF THE TRIE CLOISTERS, EMBODYING FRENCH WORK OF ABOUT 1484-1490.

Carcassonne and Monsempron. The plan as a whole was developed round twelfth- and fifteenth-century architectural elements from five French cloisters—Saint-Michel-de-Cuxa, to which reference has already been made; Saint-Guilhem-le-Désert;

Bonnefont-en-Comminges; Trie; and Froville. In addition to the cloisters, the building contains an original chapter house, a reconstructed Romanesque chapel, a Gothic chapel, sculpture, tapestries, stained glass, paintings and furniture.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.

A STEP NEARER TO THE MISSING LINK? A FOSSIL APE WITH "HUMAN" TEETH.

AN ANTHROPOLOGICAL DISCOVERY OF HIGH IMPORTANCE: THE NEW SPECIMEN OF AUSTRALOPITHECUS FOUND IN THE TRANSVAAL, AFFORDING FRESH CLUES TO THE MYSTERY OF "MAN'S EMERGENCE" FROM A PRE-HUMAN TYPE, WHETHER BY "CHANCE MUTATION" OR "SOME DIRECTING SPIRITUAL FORCE."

By DR. ROBERT BROOM, D.Sc., F.R.S., of the Transvaal Museum, Pretoria, South Africa.

In his article (to which he refers below) published in our issue of Sept. 19, 1936, on his previous discovery at Sterkfontein, Dr. Broom wrote, with reference to Professor Dart's original find of the Taungs skull (*Australopithecus africanus*) in Bechuanaland: "He suggested that we had in this little Taungs ape . . . a form nearer to man than either the gorilla or the chimpanzee, and practically the long-sought-for missing link." In conclusion Dr. Broom said: "Most probably the Taungs ape is of Lower or Middle Pleistocene, and the Sterkfontein ape Upper Pleistocene. It seems moderately certain that during the greater part of the Pleistocene, and possibly during the Pliocene, large, non-forest-living anthropoids flourished in South Africa, and not improbably it was from one of the Pliocene members of this group that the first man was evolved." The following article throws much new light on *Australopithecus*. Indicating its scope in a covering letter, dated April 19 last, Dr. Broom writes: "Since then [1936] some fresh important finds have been made. And just last week a nearly perfect right maxilla, with canine and second incisor, was found. This shows that we have an anthropoid with a brain of 500-600 c.c. and 'human' teeth. Thus the importance of *Australopithecus*, as near the human ancestor, can hardly be exaggerated."

PROFESSOR RAYMOND DART'S discovery of the skull of the young child-ape from Taungs, which he described as *Australopithecus africanus*, was made in 1924. The specimen gave rise to considerable controversy. Dart considered that it represented a new type of anthropoid ape much nearer to man than either the chimpanzee or gorilla, and probably near to the human ancestor. Sollas, Elliot Smith, Gregory, and others (including myself) considered that Dart was in the main right. Others considered that *Australopithecus* is only a variety of chimpanzee. As the only known specimen was the skull of a young being, corresponding to a human child of five years, many considered that the case was not proven, and preferred to wait till an adult skull was discovered.

In 1936 I began hunting the Transvaal limestone caves in the hope of finding more evidence of *Australopithecus*; and in August of that year I found at Sterkfontein, near Krugersdorp, the greater part of the skull of an adult, but without the mandibles. This specimen, which is evidently of a later geological age than the Taungs ape,

base of the skull with the frontal ridges and much of the parietal and occipital bones, and the nearly complete maxillary bone, with the second premolar and the first and second molars and also the detached right third molar. Some weeks later there was

I described as *Australopithecus transvaalensis*. An account of this find was published in *The Illustrated London News* of Sept. 19, 1936. At that time we had the greater part of the brain cast, the cast of the skull, most of the

anything about it, in case it might prove to be human. This week, near the same spot, I have been lucky in finding a good right maxilla with an incisor, a canine, a premolar and a molar.

This new find is only second in importance to the find of the type. That it is the same species as the type cannot be doubted. The premolar and first molar are closely similar to those of the type in size and structure. And we have the rather startling fact revealed that the canine tooth is not enlarged as in the chimpanzee and gorilla, but typically human and even smaller than in a male Australian skull I have. The second incisor tooth is also small—smaller than in most human skulls. Further, there is no gap between the incisor and the canine; so that the teeth form a continuous series, as in man. And the grinding of the teeth is exactly as in man. The top of the second incisor, the top of the canine and of the premolar are all ground down to practically the same level.

If casts of these teeth had been sent to all the anatomists of the world, probably 95 per cent. would have certified that they are human. The size, the arrangement and the wearing are all human characters.

In this new specimen we are fortunate in having much of the palate preserved with a part of the middle line, so that the palatal width can be determined. In the type specimen the middle of the palate was lost, so that we could not say with certainty whether the molar series were parallel, as in the living anthropoids, or formed a somewhat horse-shoe-shaped arch, as in man. The new specimen shows that the teeth formed an arch more as in man than in the gorilla or chimpanzee.

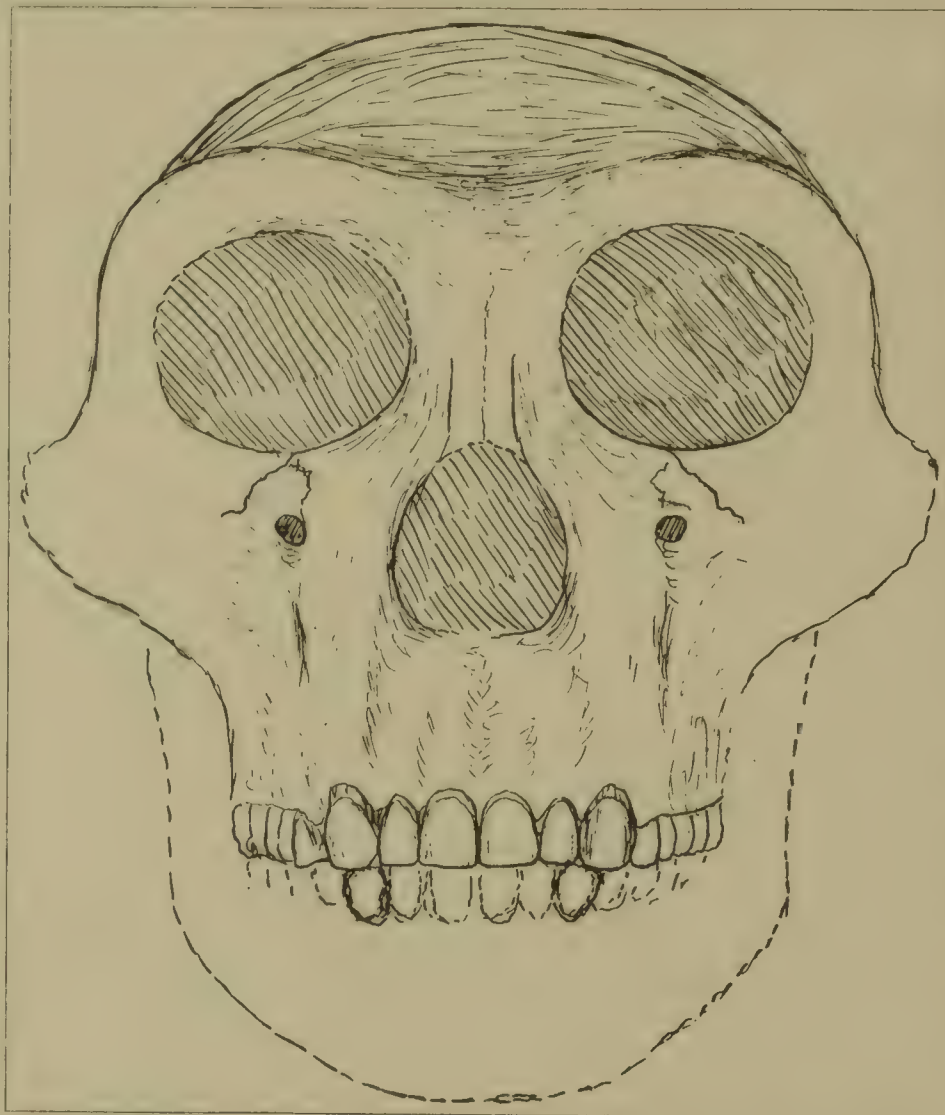
We need not at present discuss the exact position of *Australopithecus*, but we can without any hesitation state that here we have an anthropoid ape with a brain capacity of probably between 450 and 650 c.c., and thus definitely an ape; but which has teeth which are almost typically human. The incisors, canine, premolars and first molar are hardly to be distinguished from human teeth. The second and third molars are considerably larger than in man, but very similar to human teeth in structure.

It seems to me that these human characters are much more likely to indicate affinity with man, than that such characters have been twice independently evolved. It is very interesting to note that

the canines in *Australopithecus* are much more like those of man than is the canine of *Eoanthropus*, which is undoubtedly a primitive type of man.

The gap between an anthropoid ape like *Australopithecus*, with a brain of 500 or 600 c.c., and the most primitive true man, *Pithecanthropus* of Java, with a brain of 950 c.c., is still a large one. Perhaps the transformation of a pre-human type like *Australopithecus* into a primitive man came about fairly rapidly through the development of a large brain. But how the change came about is still

mysterious. Was it a chance mutation, or a mutation arising from some directing spiritual force?



THE TYPE REPRESENTED BY DR. BROOM'S NEW DISCOVERY AT STERKFONTEIN: A RESTORATION DRAWING OF THE SKULL OF AUSTRALOPITHECUS TRANSVAALENSIS BROOM. (Natural size.)



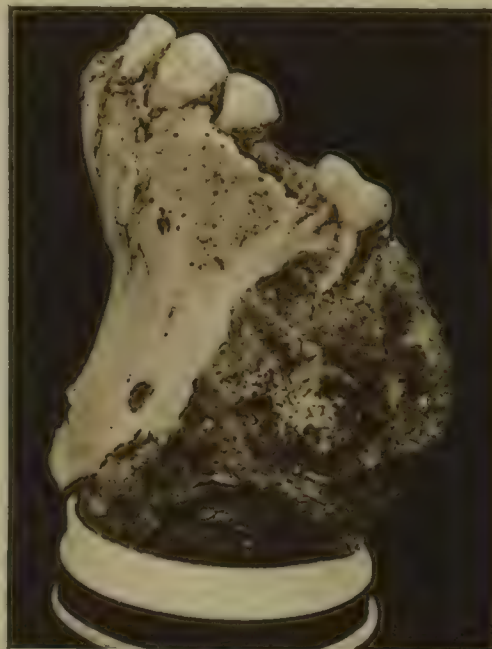
THE ACTUAL PORTION OF THE SKULL FOUND: THE RIGHT MAXILLA OF AUSTRALOPITHECUS TRANSVAALENSIS BROOM—A PALATAL VIEW WITH PART OF THE PALATE AND FOUR TEETH OF HUMAN TYPE. (About natural size.)

Note that the canine is ground down to the level of the premolar and the second incisor. A small part of the back of the molar tooth has been chipped off before fossilisation. The coin visible is a shilling, placed there for comparison of size.

discovered in the matrix much of the left maxilla with beautifully preserved premolars and first and second molars, and with the sockets of the incisors and canine.

While I was in America in the first half of 1937 nothing further was discovered, but on my return to the Cape I recommenced hunting at Sterkfontein, and succeeded in finding a lower wisdom tooth, an upper wisdom tooth, much of an upper first incisor, and a badly worn wisdom tooth of an old individual.

The hunt has been continued week after week. Ten days ago I was fortunate in getting a lower canine tooth, but it was so nearly human that I hesitated to say



REMARKABLE FOR THE SMALL HUMAN-LIKE CANINE TOOTH AND THE SMALL SECOND INCISOR: THE RIGHT MAXILLA OF AUSTRALOPITHECUS TRANSVAALENSIS BROOM, SEEN IN A SIDE VIEW. (About natural size.)

BELIEVED ALMOST EXTINCT; NOW FOUND IN LARGE NUMBERS: SEA-OTTERS.



A SIGHT NOT WITNESSED IN THE NORTH PACIFIC FOR MANY YEARS; A LARGE HERD OF SEA-OTTERS, AN ANIMAL WHICH SCIENTISTS THOUGHT TO HAVE BEEN PRACTICALLY EXTERMINATED BY FUR-TRADERS, PLAYING IN THE SURF.—A PHOTOGRAPH TAKEN IN MARCH LAST.

IN his article "Concerning Otters," published in our issue of February 12 this year, Mr. W. P. Pycraft stated: "I regret that I am unable to give a photograph of a living animal [sea-otter]. I doubt, indeed, whether a picture from life will now ever be taken." In view of this creature's rarity, the photographs reproduced on this page are of exceptional interest. Although the sea-otter is at present rigidly protected in the United States by Federal law and is believed to be the only animal the killing of which is a felony, we do not, for obvious reasons, give the locality in which the pictures were taken. The Southern Sea-otter was an important fur-bearer of California in the early nineteenth century, when from five to ten thousand of them were caught in a single year by Russian fur-traders. It was rapidly reduced in numbers until it

was considered to be on the verge of extinction. Reports of it were received from time to time from the rugged coast-line between Monterey and San Luis Obispo, the last authentic report being in 1917. For this reason, American scientists were incredulous when they recently received a statement that "hundreds of sea-otters" had been seen. However, the identification of the animals was verified and the number was undoubtedly very large. As many as seventy were counted in one herd at one time, and it is probable that there are more in the vicinity. Apparently another "vanishing species" of wild life is reinstating itself, which is good news to the nature-lovers of all nations. Since the conditions for its subsistence are as favourable now as a century ago, it is possible that the sea-otters will continue to increase.



REVEALING THE FACT THAT MANY OF THE SEA-OTTERS WERE RESTING ON THEIR BACKS IN THE WATER, WITH THE HEAD AND FEET ABOVE THE SURFACE: REMARKABLE PHOTOGRAPHS OF THE HERD, TAKEN THROUGH AN OBSERVATION TELESCOPE, WHICH SERVED TO ESTABLISH THE CREATURES' IDENTITY.



A PAGE FOR COLLECTORS. A DUSTY ROYAL ACADEMY QUARREL.

By FRANK DAVIS.

Morning Post gave a sober version of the Academy point of view.

Gainsborough, thus cut off from the normal method of showing his work to the public, promptly proceeded to organise an exhibition at his own place, Schomberg House, in Pall Mall. He opened it at the end of July (not a very good time for such an enterprise). Among the pictures shown was that of the illustration (Fig. 2), which Bate described fully in the *Morning Herald*, where the composition is called

"The Beggars." Many readers of this page will remember the Gainsborough Exhibition at Sir Philip Sassoon's in 1936, and will perhaps call to mind a smaller version of the same subject lent by Sir Felix Cassel—a version which includes the centre portion of this picture, but omits (in the words of Bate) the "very fine summer sky" and the "two children on the steps of the door." It was presumed at the time that the Cassel picture was the one described by Bate, but his account is so exact in details that his

words must apply to this, the larger of the two versions. Needless to add that the Cassel painting is no less authentic and must have been done at about the same date. It has been thought that the scene is reminiscent of Bath, and no doubt the church at least was suggested by the church in an English country town. Actually, there is no question of the representation of an actual corner of any particular place; the composition in broad outline is very similar to a composition by Rembrandt—the picture known as "Joseph's Coat" (Bode: No. 335). This suggestion was made by the late Sir Charles Holmes not long before his death, who pointed out that Gainsborough was a great friend of the original Christie, and would certainly have seen this Rembrandt when it appeared at auction in 1775 and passed into the collection of Lord Derby. This would date the picture not later than 1776, and this date is

borne out by the dress (long ringlets, etc.) of the two girls on the right. It would be possible to stress the point too far, for both Rembrandt and Gainsborough might have borrowed the arch and the other architectural features from Bassano or from some other sixteenth-century Venetian, independently of one another but this close connection is well within the bounds of possibility. In any case, it is interesting to see Gainsborough experimenting with a theme more compact and classical in composition than was his habit. Something of the quality and characteristic loose texture of the original can perhaps be deduced from the reproduction. The painter never showed again at the Academy, and after his death, in 1788, his friend Christie sold the contents of his studio.

The picture of the three Princesses (Fig 1), which was the occasion of the dispute (the Princess Royal, the Princess Augusta and the Princess Elizabeth), went into the royal collection after the exhibition, and in due time was mutilated to make it fit over a door. Whitley points out that originally it was certainly a whole-length, because there still exists a little pen-and-ink sketch of the pictures intended for the Academy, which Gainsborough sent to the Hanging Committee; he adds that it was perhaps the canvas which Landseer saw being cut down at Windsor—Landseer complained to Queen Victoria, but too late—the lower part had been cut off and burnt! And that's the end of this pretty bed-time story: the moral is what you care to make it. What I make of it is this—that the President of the Royal Academy needed then, and needs now, the tact of an archangel, the firmness of Julius Cæsar, and the sense of humour of Aristophanes—and, even so, won't please everybody.



1. THE WYNDHAM LEWIS CONTROVERSY ANTICIPATED!—A PICTURE WHICH CAUSED A QUARREL BETWEEN GAINSBOROUGH AND THE COMMITTEE OF THE ROYAL ACADEMY IN 1784: "THE THREE PRINCESSES," WHICH, AFTER BEING ON EXHIBITION AT GAINSBOROUGH'S HOUSE, WENT INTO THE ROYAL COLLECTION.

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2. PAINTED ABOUT 1776 AND SHOWN AT GAINSBOROUGH'S PRIVATE EXHIBITION IN SCHOMBERG HOUSE, PALL MALL, IN JULY 1784, AFTER HIS QUARREL WITH THE ROYAL ACADEMY: "THE BEGGARS," THE COMPOSITION OF WHICH MAY HAVE BEEN SUGGESTED BY A REMBRANDT ("JOSEPH'S COAT") IN LORD DERBY'S COLLECTION.

(Reproduced by Courtesy of Francis Taylor, Esq.)

NOW that all parties to the dispute about this year's Royal Academy are satisfied, no bones broken, and no tempers lost, it may be amusing to disinter the bones of a more dusty quarrel, lest people should imagine that in the good old days the chariot of Art invariably rolled along without an occasional strident squeak, or that eminent painters always conducted their affairs in a spirit of sweet reasonableness.

Once upon a time, when the annual show was staged at Somerset House, Sir William Chambers' modern masterpiece by the river, the rule was that whole lengths were hung high up on the walls, and painters often accentuated the shadows of their pictures for the exhibition, and toned them down afterwards in their studios. It seems to us a silly rule, but there it was, and no one appears to have objected. Imagine now a little group of men sitting round a table on the evening of April 10, 1784. It is the Academy Council in august session. Present: the Secretary, F. M. Newton; members: Sir William Chambers, the Rev. W. W. Peters (that painter of oddly unclergymanlike beauties), Mr. Dance and Mr. Barry. Sir Joshua, of course, is presiding. To them Newton reads out the following letter:

"Mr. Gainsborough's compliments to the gentlemen of the Committee, and begs pardon for giving them so much trouble, but as he has painted the picture of the Princesses in so tender a light, that notwithstanding he approves very much of the established line for strong effects, he cannot possibly consent to have it placed higher than five feet and a half, because the likenesses and work of the picture will not be seen any higher; therefore at a word he will not trouble the gentlemen against their inclination, but will beg the rest of his pictures back again. Saturday evening."

Mr. Gainsborough forthwith received this terse communication:

"Saturday evening, nine o'clock.

"Sir—In compliance with your request the Council have ordered your pictures to be taken down, and to be delivered to your order whenever you send for them."

So that was that—cold politeness on both sides, but a pretty stir in the clubs and at dinner-parties, and, naturally, in the Press, from which long extracts are given in the late Mr. W. T. Whitley's life of the painter, and to which I must refer those who care to examine more closely this odd episode. A little diplomacy on both sides would have smoothed over the difficulty easily enough, but Gainsborough was hot-tempered and Reynolds stiff-necked; the two men were never on particularly good terms. Opinion at the time was fairly evenly divided. Gainsborough's great friend, Bate, of the *Morning Herald*, had some acid things to say of the folly of the Academy, while the

**"FAIR WOMEN OF FRANCE
IN THE EIGHTEENTH CENTURY"—
AN EXHIBITION IN LONDON.**



"THE DUCHESSE DE VICENCE."—BY P. P. PRUD'HON
(1758-1823). (24×19½ in.)



"LA DUGAZON."—BY MADAME LABILLE GUIARD
(1749-1803). (24½×20½ in.)



"MADEMOISELLE MARS."—BY P. P. PRUD'HON.
(23½×20 in.)



"THE PRINCESSE DE ROHAN."—BY J. M. NATTIER.
(1685-1766). (57×43½ in.)



"PORTRAIT OF A WOMAN."—BY DANLOUX (1753-1809).
(19½×15½ in.)



"MME. SAINT-HUBERTY IN THE PART OF DIDON."—
BY MME. VALLAYER-COSTER (1744-1818). (57½×40 in.)



"QUEEN HORTENSE."—BY BARON GERARD (1770-1837):
(25½×21½ in.)



"WOMAN WITH A FAN."—BY FRANÇOIS BOUCHER
(1703-1770). (20½×16½ in.)



"THE MARQUISE DE BEAUHARNAIS."—BY DROUVAIS
(1763-1788). (25½×20½ in.)

We reproduce here nine of the outstanding portraits assembled in the Exhibition of "Fair Women of France in the Eighteenth Century," which remains open at Messrs. Wildenstein's until May 19. The Duchesse de Vicence shown in Prud'hon's portrait was the wife of Caulaincourt, Napoleon's Ambassador in Moscow, upon whom this title was conferred. The Dugazon was a well-known French actress. In the portrait by Madame Labille Guillard (a distinguished contemporary of Vigée le Brun) she is seen in the rôle of Babet in Monvel's comedy "Blaise et Babet," produced in 1783 at the Comédie Italienne.

Mademoiselle Mars, seen in Prud'hon's portrait, was another famous actress and was a member of the Théâtre-Français. She survived until 1847, and, in her later years, acted in Victor Hugo's plays. Madame Vallayer-Coster was another of the talented French women who, at the end of the eighteenth century, distinguished themselves as portrait-painters. In her study of Madame Saint-Huberty (exhibited in 1785), she is seen reacting to the influence of David, then becoming fashionable. Queen Hortense, of the Gerard portrait, was, of course, the daughter of Josephine by her first marriage, and the mother of the future Napoleon III.

The World of the Kinema.

By MICHAEL ORME.

FROM CUMBERLAND TO JOHANNESBURG.

OF the three new British pictures recently presented, two have gone a-roaming for their settings—one to South Africa, the other to the Alps—and the third has stayed at home, to discover in our Cumberland hills and dales a setting as lovely as any to be found in "foreign parts." Despite their wholly dissimilar backgrounds, the Alpine adventure of "The Challenge," shown at the London Pavilion, and the talking version of that classic of the Dales, "Owd Bob," at the Gaumont, Haymarket, have this much in common: both invade the open air and both possess a nucleus of reality to strengthen their fictional element—two points of contact to which the pictures in question owe a great deal of their charm and freshness, though neither is wanting in dramatic interest.

Taking them, not in the order of their private presentation, but rather as a tourist starting from England, I would heartily commend to you the Gainsborough picture adapted from Mr. Alfred Ollivant's famous novel "Owd Bob," which found its way to the screen as a silent film some years ago. The book has been so widely read that it is almost unnecessary to recapitulate a story which pays a tribute to canine intelligence and fidelity. It will be remembered that McAdam and his dog, Black Wull, accounted by his solitary and embittered master as his only friend, share a bad reputation amongst the shepherds of the Dales. For all that, Black Wull has carried off the challenge cup at the annual sheep-dog trials twice running, only to meet defeat when Owd Bob narrowly beats his time-record. But further and far more tragic disgrace awaits Black Wull, for he is tracked down in the act of savaging a sheep, and there is but one law for a killer, which even the defiant McAdam cannot disobey. The man goes out into the hills to shoot his faithful companion.

Under Mr. Robert Stevenson's straightforward and very able direction, the human conflict has been tactfully induced to incline rather towards humour than tragedy, possibly because McAdam himself has taken on a different quality in the hands of Mr. Will Fyffe. This fine actor cannot quench his sense of humour, and he endows the fierce old drunkard with a canny wit that revels in the discomfiture of his inimical neighbours. The old rogue even scores the last laugh, when his son-in-law presents him with a puppy presumed to be an offspring of Owd Bob, but—as McAdam well knows—actually Black Wull's son. Engaged in their business of shepherding, either on the craggy Cumberland hillsides or during the thrilling trials, the two canine players acquit themselves admirably, and their keen response to their masters is one of the major joys of a picture that deals honestly with its simple story, adorning it with the beauty of its settings, with the quiet romance of Mr. John Loder and Miss Margaret Lockwood, and balancing its drama with rustic fun. Above all, and in spite of the more violent expressions of McAdam's contempt and hatred for his fellow-men, "Owd Bob" comes close to the heart of rural England. The shepherds and "the gentry" are true to type, their relaxations do not run to part-song in an "olde world inne," and sheep-rearing is plainly their main preoccupation. Both Mr. Fyffe and Mr. Loder play their part in guiding their dogs during the trials. They do it efficiently, soberly, and as to the manner born. Thus an enjoyable entertainment takes on an air of actuality that gives it additional value.

Proceeding to the Alps, we find historic fact turned to good account and amplified by fiction in "The Challenge." The conquest of the Matterhorn by Edward Whymper has inspired this Lanyon Films production directed by Mr. Milton Rosmer and produced by Mr. Gunther Stapenhorst. In 1865 Whymper, an artist and a noted mountaineer, led a party of Englishmen to the summit of the then unsealed Matterhorn in a successful venture that took on the nature of a race between the English and an Italian expedition, both starting on the same day. Whymper's triumph was swiftly followed by a disaster during the descent when, through a momentary loss of nerve by one member of the party and the breaking of the rope, four men were hurled to their death. The unfortunate discarding of the remaining rope-end caused

an accusation of cutting the rope to be levelled against one of the guides.

In the picture the suspicion has been transferred from the guide to Whymper himself, and his innocence is established by his former guide, alienated by a misunderstanding,

climbing of the snow-capped, formidable peak and the subsequent catastrophe are completely, and even shatteringly, convincing. The rivalry of the two parties, their separate endeavours to secure the services of the ace guide, Carrel, and the latter's sketchy romance with an innkeeper's daughter, form a rather lengthy prelude to the great adventure. It is a little difficult to accept a group of English players as Italian and Swiss peasants, officials, innkeepers, and what not, more especially when a Cockney accent impinges on the Alpine atmosphere, but the prelude serves to heighten anticipation and suspense, and the eternal lure of the mountains is well suggested in Whymper's determination. As to the climb itself, it has been reconstructed in scenes of breathless interest and with thrill threaded to thrill. Mr. Luis Trenker, who plays the guide Carrel with a pleasant and unaffected earnestness, co-operated with Mr. Rosmer in directing the Alpine scenes. They are magnificently done and as magnificently set. But, framed in natural splendour as it is, the historic adventure of Edward Whymper, brought to life by Mr. Robert Douglas in a sincere and virile portrayal, is in itself dramatically strong enough to hold its own and to set our pulses beating.

Mounting the magic carpet of the screen to complete the third "hop," we find a bit of England still in Australia and South Africa. For here is Miss Gracie Fields, "our Gracie," singing her ballads and her comic songs at the Scala Theatre, Melbourne, and in a saloon of old Johannesburg in the "eighties." "We're Going to Be Rich" (at the Regal) is a Twentieth Century-Fox picture produced in England, directed by Mr. Monty Banks, and the first Gracie Fields film to be made with American co-operation. An event,



"OWD BOB," AT THE GAUMONT, HAYMARKET: JEANNIE MCADAM (MARGARET LOCKWOOD) WITH DAVID MOORE'S CHAMPION SHEEPDOG, OWD BOB.

who scales the mountain again to find the missing evidence. Admittedly, the famous mountaineering feat has suffered both addition and modification to furnish a screen-feast, but enough remains of reality, and so much realism has been achieved by direction, fine photography and interpretation that the



"OWD BOB": ADAM MCADAM (WILL FYFFE), THE CANTANKEROUS OLD SCOTTISH FARMER, WITH HIS ONLY FRIEND, HIS DOG, BLACK WULL.



"OWD BOB": ADAM MCADAM (WILL FYFFE) IS PRESENTED WITH A PUPPY WHICH HIS SON-IN-LAW, DAVID MOORE (JOHN LODER) AND JEANNIE (MARGARET LOCKWOOD) THINK HAS BEEN Sired BY OWd BOB, BUT THE OLD MAN KNOWS BETTER—IT WAS Sired BY BLACK WULL.

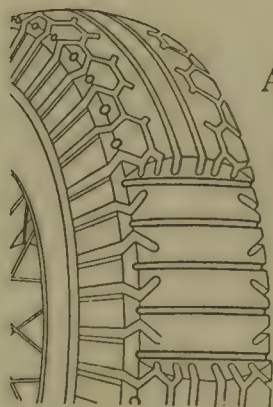
"Owd Bob," the film at the Gaumont, Haymarket, is adapted from the well-known story by Alfred Ollivant. The production is reviewed on this page.

therefore, of some significance and an occasion on which one could have wished to see a story less familiar than that of the plucky vaudeville artiste devoted to her feckless husband, whom she supports with her earnings the while he squanders them in reckless speculations, and whom she forgives time and again for his blunders and backslidings. To a certain extent, the well-worked theme derives a fresh lease of life from its period settings and even more from the qualities with which Miss Fields and Mr. Victor McLaglen endow the characters of the valiant Kitty and her truculent, dim-witted Dobbie. Their history is turbulent, punctuated with Kitty's disappointments and Dobbie's wrath, also, of course, with jealousy and separation—for the "boss" of the Johannesburg saloon falls in love with Kitty—before the couple's reunion during a gold-rush. A big, boisterous picture, full of fighting (in some of which Miss Fields lends a willing hand), but reflecting, in a curious way, the generous and candid spirit of its star. Her fine simplicity penetrates the elaborate coiffure and costumes mistakenly imposed upon her, and her integrity survives a series of arch ballads. Mr. McLaglen's Dobbie belongs to his gallery of hot-headed, childlike giants, half-dreamer and half-fool, whose portraits he draws with a sure hand. Packed with action and filling a large canvas, the production aims at the target of general popularity and will probably not fall wide of the mark. But the ideal vehicle for Miss Fields is still to be found, though "We're Going to Be Rich" has at least the merit of pointing the way, for she emerges from it as a serious actress with a firm emotional control.



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HOW HISTORY IS RECONSTRUCTED IN DIORAMA FORM: BATTLES RE-FOUGHT.



A WATERLOO DIORAMA NOW INCLUDED IN AN EXHIBITION OF HISTORICAL FIGURINES AT THE INVALIDES IN PARIS: A SCENE SHOWING THE DUKE OF WELLINGTON (CENTRE), WITH HIS STAFF AND MEMBERS OF THE ALLIED STAFF, AND DETACHMENTS OF ENGLISH GUARDS (ADVANCING, LEFT) AND THE BLACK WATCH (EXTREME RIGHT).

(By Courtesy of Mr. Denny C. Stokes.)



THE HEROIC LANDING OF IRISH TROOPS AT "V" BEACH, GALLIPOLI, UNDER WITHERING FIRE FROM THE TURKS: (LEFT) THE MUNSTERS STRUGGLING ASHORE NEAR THE CASTLE OF SEDD-EL-BAHR; (RIGHT) THE BOWS OF THE "RIVER CLYDE," WITH MUNSTERS ON THE LIGHTERS, AND DUBLIN FUSILIERS IN BOATS (LEFT BACKGROUND)—TWO SECTIONS OF THE NEW DIORAMA ILLUSTRATED BELOW.—[Copyright by the Imperial War Museum.]



THE "RIVER CLYDE" AT THE LANDING ON "V" BEACH, CAPE HELLES, APRIL 25, 1915: A NEW DIORAMA AT THE IMPERIAL WAR MUSEUM, MADE AND PRESENTED BY MR. DENNY C. STOKES, WITH ABOUT 250 FIGURES PAINTED BY M. PIERRE ALEXANDRE, AND THE MODEL OF THE SHIP BY MR. F. E. HILLS. (Frontage, 6 ft. 2 in. Depth, 3 ft. 9 in.) Photograph by Central Press.



The current Exhibition in Paris arranged by the French Society of Collectors of Historical Figurines, in the Musée de l'Armée at the Invalides, includes the above Waterloo diorama, exhibited by Mr. Denny C. Stokes. He also made a series of military dioramas at the Royal United Service Institution, and has recently made and presented to the Imperial War Museum the new diorama of the Landing on "V" Beach. Regarding this an official note says: "About 6 a.m., as the tows carrying the 1st Royal Dublin Fusiliers approached the western, and the 'River Clyde' the eastern, end of the beach, the Turks opened fire, and in a few minutes the Dublins had lost over half their strength. . . . Meanwhile the 'River Clyde' had grounded about 300 ft. from V Beach. The steam hopper sheered to port

and grounded too far off to form part of the floating pier, which therefore must be formed by the lighters alone." Commander Unwin (commanding the "River Clyde") and Able Seaman Williams swam ashore with a rope and worked two lighters into position. Two companies of the Munsters then dashed down the gangways, covered by machine-gun fire from the bows, crossed the lighters, and reached the beach. "Men and officers," the record continues, "fell in heaps. Meanwhile Williams was mortally wounded by a shell from the Asiatic shore. Commander Unwin, going to assist him, was unable to keep the line taut, so that the leading lighter swung away. . . . Many of the . . . Munsters had to leap into the sea, and many, weighted down with their equipment, were drowned."

This England . . .



The Lambourn Downs overlooking Letcombe Bassett

DEEP in rural England you may yet find innocently pagan celebrations of the coming of May. But the last great maypole in a city was that erected in the London Strand in 1661. So great indeed that to raise it "twelve seamen were commanded off a board, and brought their cables, pullies, and other tacklins." (This same pole, being in decay, was acquired by Sir Isaac Newton in 1771 for the support of what was then "the largest telescope in the world" at Wanstead.) Though we dance no longer in the streets of our cities the sense of rejoicing is still in the May air. And one old custom have we kept, that in the re-born liveliness and new fatigues of May, we still do call for Worthington — full-bodied, hearty, that old companion of English merry-making.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MANY congratulations were given to Capt. A. W. Phillips and Major Dixon-Spain for their most successful organisation of the seventh R.A.C. Rally, and they were thoroughly deserved. In the first place, for once spectators and competitors heard, through the loud-speakers at Blackpool North Promenade,



THE R.A.C. RALLY AT BLACKPOOL: MR. S. M. NEWSOME DRIVING AN "S.S." IN THE ELIMINATING TESTS HELD AT THE FINISH.

Mr. J. Harrop, driving a similar car to that shown above, won "The Motor" trophy for the best performance—retaining most marks in the Rally irrespective of category. This is not an official placing, as all class winners are officially of equal merit. Mr. Harrop, who started from London, was the winner of Group V. for Open Cars over 15 h.p.

the number and name of competitors as they arrived after their 1000-miles road tour round England; also the time taken in their No. 1 test for acceleration and braking. This had never been done before, and the public were delighted. They thus knew what was happening and their interest was kept alive as the 231 cars arrived between 4 p.m. and seven o'clock that evening. Only half-a-dozen cars had not kept exactly to their scheduled time, which shows how good motor-cars are to-day and how much more skilful are the drivers. Actually, it was

the professional drivers who did their best to break up their cars in Tests Nos. 2 and 3 on the Friday, after arrival on Thursday. The German B.M.W. (Bavarian Motor Works) Frazer Nash driven by A. P. F. Fane upset that gear-box. Derek Loader stripped a gear in his Ford "V.8" in his wild effort of changing from first to reverse and back again, though he managed to win first prize in Group VI. (closed cars over 15 h.p.) notwithstanding. But I must say, all the brakes of the cars were admirable, and they were thoroughly tested in a most violent manner.

I think the cars which shone best in the Rally were the Rovers and the Triumphs, as they each captured several "pots." But honours were well divided, as the 10-h.p. Morgan won Group I and a coachwork prize for open cars, the 10-h.p. Wolseley won the Group II. prize for closed cars, the 10-h.p. Vauxhall a coachwork prize, the 10-h.p. Hillman the four-door saloon coachwork prize, the 15-h.p. Aston Martin a first in Group III., for open cars, with a 12-h.p. Singer second in that class, a 14-h.p. Triumph was first in Group IV., closed cars, and also won the Champion Cup

for open cars and a Class 3 coachwork prize for open cars; the 16-h.p. Triumph won the two-door closed car coachwork first in Class 3, which was only just, as Mr. and Mrs. F. R. Stone had competed in three previous rallies without gaining an award, but this fourth time saw their persistence rewarded. It also spoke well for the Triumph car having stood up to its hard testing for the past four years, a proof that you do not need the latest type of model to succeed.

The 32-h.p. Daimler won the Champion Cup for closed cars over £1000 and its Class prize as well, while the 30-h.p. Bentley won the Champion Cup for two-door saloons and that Class prize. The 32-h.p. Alvis won the open car class coachwork prize in £1000-car Class 4, in which class the closed car four-door saloon prize was won by the 30-h.p. Jensen. The Drophead coupé winners of the various classes were the 42-h.p. Lagonda, the 18-h.p. M.G., the 24-h.p. Delage, the 14-h.p. Triumph, and the 16-h.p. Opel, but, having no opposition entry, this German-American product was bound to be adjudged first. Rovers won the two-door closed-car prize with an 11-h.p., and second and third with 14-h.p. Rovers in the closed four-door saloon class won by the 15-h.p. Lanchester. The team of Austin saloons were well handled in the difficult in-and-out-of-gates tests, reversing particularly well, but



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naturally they could not beat the speed of the sports cars against them. At the same time, they really won the esteem and appreciation of the public which saw the display.

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"THE QUEST OF THE GOLDEN FLY":

By S. C. MacDonell.*

An Appreciation by SIR JOHN SQUIRE.

I SUPPOSE that most of us occasionally lie and dream, when wakeful at night, about going to exotic "foreign parts." I myself have thought of the upper reaches of the Amazon and the source, or sources, of the Brahmaputra, of Mauritius and Dutch Guiana, of British Honduras and Celebes; in fact, of all the places to which nobody ever seems to go. New Guinea, or Papua, used to be numbered amongst my dream-lands. But after reading this book I don't want to go there.

Mr. MacDonell went there with a definite purpose in view. He says (and it all sounds rather like "She" and "Allan Quatermain") that he had a friend, called O. H. Landon, who was at Harrow and Cambridge, discovered a place far up the Fly River, in Papua, where nuggets were lying all over the ground, and sent him an S.O.S. to come to Port Moresby, the corrugated capital of that vast island, to meet him and fetch the millions of gold. Mr. MacDonell went to Port Moresby and waited for a month for his friend Landon. "Port Moresby at the best of times is not a pleasure resort, and to be condemned to reside there for an indefinite period without occupation can be calculated, in the nature of things, to drive a man to drink, to drive him crazy, or to convert him into a gin-sodden, unshaven beachcomber; and as I had no aspirations to any of these, I fumed in weariness as no Landon appeared.

"How I groused as I lay feebly fanning myself on a broken-down lounge. In the daytime it was too hot for walking, there was nowhere to go for a drive, even if one had been able to procure anything fit to travel in; there were no 'blue lagoons,' and certainly no 'lovely dusky maidens'—at least, none of the kind told of by Louis Becke, nothing . . . only dried, brown hills, stony roads, and ugly wooden houses, roofed with corrugated iron."

Well, he hung about at Port Moresby for a month. Then in came a cutter with a passenger, a shaggy skipper and a message. Mr. MacDonell went to the ship and found his old friend at the point of death. "It was a pitiful sight that greeted me. With his head slightly turned and eyes closed Landon seemed to be scarcely breathing. The pallor of death was on his face,

and he looked as though he might go at any moment. "Sitting down by the bedside I gently took his hand. At the touch he slightly stirred, then his eyelids opened. For a space he gazed vacantly at me, then something seemed to strike him. His eyes opened wide, a look of intelligence came into them, and he murmured eagerly, 'Bill,' and feebly grasped my hand. 'Bill, good old Bill! I knew you'd come! Sorry I'm late . . . had a rotten time.' Then, as though suddenly remembering something, he struggled to his elbow. 'Doctor,' he gasped excitedly, his eyes bright and feverish, 'how long have I got?', and without waiting for a reply he turned to me. 'Bill, Bill, I must tell you something before I peg . . .', and he looked appealingly at the doctor. 'Doctor,' he implored, 'give me something to keep me going, for only five minutes . . . you must, you must!' and he sank back exhausted on the pillow."

Mr. MacDonell took his old friend's valise and pocket-book to the only decent hotel in Port Moresby. Robbers tried to burgle the suit-case; gunmen tried to shoot him up when he went out, under the tropic moon and the Southern Cross, to play bridge with the doctor; at long last he went off to find his friend's gold.

He met many head-hunting savages. "There was one very big canoe manned by a number of very gaudily attired savages—a fierce-looking lot, and at the bows, standing with one foot on the side, was a huge native, a chief, I should say, with plumed head-dress and body brilliant with red ochre and oil. He held an enormous stone club in his hand, and from the poise of his body it was his evident intention to board us."

Crocodiles also he met: "It was not until the whole party had passed that we realised what we had escaped. The water was now a seething mass of struggling and twisting scaly bodies. Huge snouts shot out and clashing rows of sharp fangs snapped angrily, and as we stood fascinated at the sight, a huge monster scrambled on to the slippery, swaying footway of the bridge and started to come after us; but reaching a broken portion it gave a snapping, angry bark and flopped back into the water."

But the book ends in an anti-climax. We read on, and read on, hoping that the author will get millions and millions of pounds, and then there is an earthquake which swallows everything up. "Our wealth was gone—gone miles into the bowels of the earth. A bare space marked the spot. . . . All that remained of that vast treasure was upon our persons."

One more Eldorado gone! Perhaps there aren't any Eldorados.

BOOKS OF THE DAY.

(Continued from page 858.)

strength of his features, the intolerance and pride of his bearing and his regard, a perfect model for a portrait. The artist was Henry Raeburn, then about to attract the attention of the nobility, and even of Royalty; not yet had he become a member of the Royal Academy. . . . Wisely, he did not attempt to paint him away from his native hills. He wanted the kilt and he rightly felt that Macnab could not wear the tartan in London with a carriage that was characteristic. He decided to wait, and it was not till some ten years later, when Francis was older, revealing more his years of debauchery, that he produced the masterpiece." Later in the book Mr. Wild refutes a legend, apparently still lingering, that Raeburn's masterpiece was among Archibald's belongings in Canada, disproving the story by tracing the picture's history from 1802, when it was painted, to its acquisition by the then Sir Thomas Dewar in 1917.

A living member of that much-criticised institution, the Royal Academy, provides—very efficiently, I think—the pictorial attractions of a book that will appeal strongly to those who, having viewed the wonders of Bellahouston, may be tempted to explore the lochs and estuaries they have seen from the top of Tait's Tower. I refer to "CRUISING IN SCOTLAND." The Log of the *Migrant*. Describing how a £35 cruiser gave pleasure to a distinguished artist and his family. By Lennox Kerr. With Illustrations by S. J. Lamorna Birch, R.A., R.W.S. (Collins; 8s. 6d.). The author is the son-in-law of his eminent illustrator. The book describes the acquisition of the boat and the humours and vicissitudes of its voyages.

Of more serious purpose is a book timed to coincide with the opening of the Empire Exhibition, and likely to appeal chiefly to students of history and politics—namely, "SCOTTISH HERITAGE." By Rex Weldon Finn, author of "The English Heritage." With 16 Illustrations (Heinemann; 8s. 6d.). The author considers "Treasure Island" the best boy's story ever written. "This capacity to suit the youthful taste seems the peculiar privilege of the Scot," he says, citing as children's classics Sir J. M. Barrie's *Peter Pan* and Kenneth Grahame's *Dream Days*. "It is indeed the novelists and the music-hall comedians [he adds], rather than tourist contacts, who have made the Englishman, if not familiar, at least not altogether at sea with a Scots vocabulary." Hail, Lauder! C. E. B.

Some phrases seldom ring true

"Isn't he like his father"



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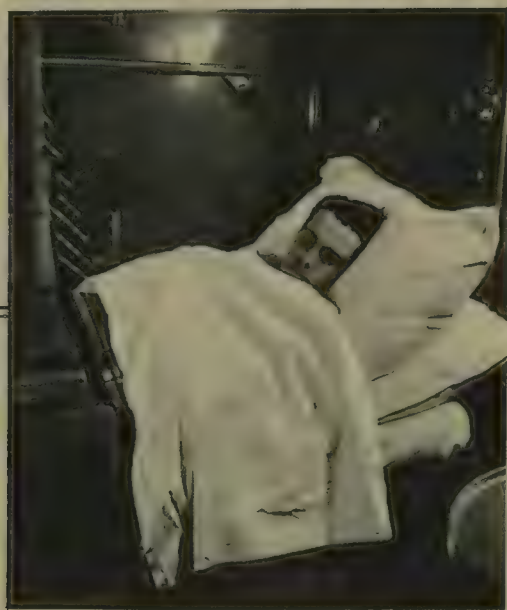
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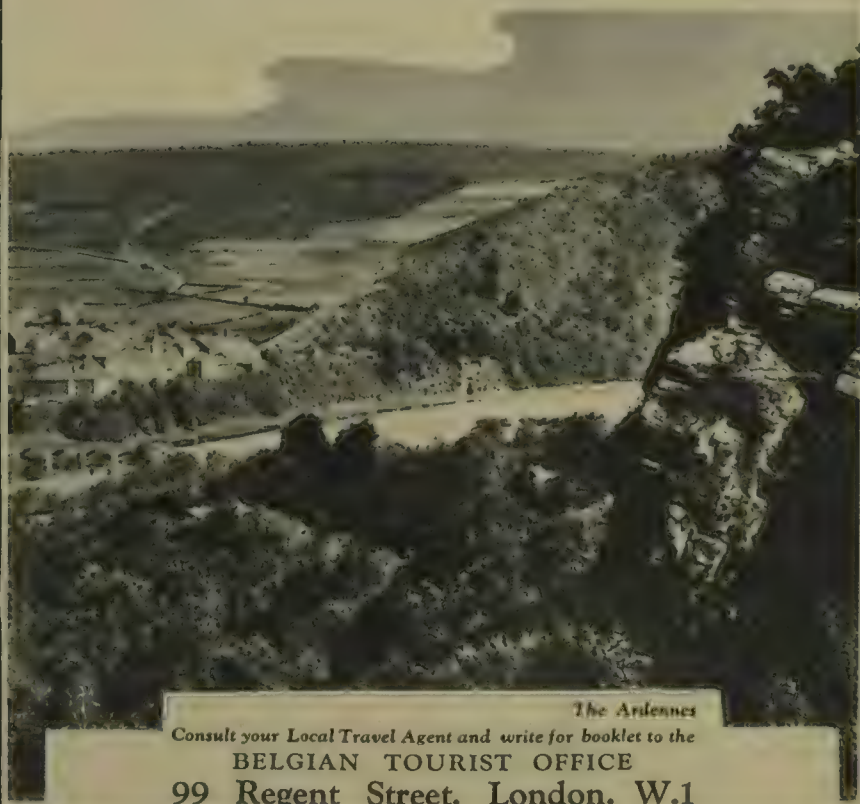
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Of Interest to Women.



Beachwear Glorifies Summer Tan.

Not only does the Beachwear at Harrods glorify summer tan, but it also has a flattering effect on the figure, as it is tailored and the fabricating mediums are of exalted merit. It is there that the originals of the pictures on this page may be seen. At the top on the left is a colourful "Candlewick" coat for 32s. 6d. It is easy to slip on, but what is perhaps of paramount importance is that it washes well and needs no ironing. On the right is a suit consisting of navy flannel slacks (for 39s. 6d.) and a white woollen shirt for 18s. 9d. The bolero outfit at the base of the page is of a new cotton beach fabric.



The Call of Colour.

The call of colour and all that it signifies is heard in Harrods' (Knightsbridge) artistic salons. The schemes are varied from week to week, indeed sometimes day by day. Appreciating the fact that it is not possible for every woman to pay a visit to town, they have brought pictures of their colour schemes together in a catalogue, sent gratis and post free on application. There are complete outfits as well as accessories destined to brighten a black, marine blue or deep brown frock.

The Jacket and the Bolero Frock.

Among the many rivals for fashion's favour are the jacket and the bolero frock. A plain black frock may be companioned with a bright tartan jacket; it fits the figure—which must be of slender proportions—perfectly. The bolero frock has a dotted blouse of crêpe-de-Chine finished with an artist's bow at the waist and a pleated skirt. Plain skirts with striped jackets are well represented, cut with long revers and caught with link fastenings; they are smart when carried out in wool suiting. Among the colour accents are amber and mulberry,

"Stilt" Beach Shoes and Sandals.

Very appropriate for the rather older woman is the artificial silk dressmaker suit lined with stockinette, shown in the centre of the trio at the base of this page. It costs six guineas including the coat, which may also be worn with washing frocks if desired. The bolero is a very important feature of the outfit on the right; in addition there is a suntop and skirt. A new note is struck by the "stilt" beach shoes from 29s. 6d. There are, however, women who prefer old friends, so it must be mentioned that there are rubber beach shoes for 2s. 11d.

Just a Little Weary.

Women are becoming just a little weary of hats which merely alight on the hair and are ready to fly away when the slightest summer breeze springs up, so they are asking for something that "holds" the head. Naturally the great milliners are replying to the problem in the most satisfactory manner imaginable. There are the affairs with almost boat-like crowns indented in the centre and brims endowed with an upward movement. A floral motif appears in the front of the crown.



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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

HOLIDAYS IN THE WEST COUNTRY.

THE call of the West Country to those who are in search of a spot in which to settle, or a district over which to roam in the course of their holidays, is one which must make a very great appeal, for nowhere in this wonderful land of ours is there a region more deeply tinged with



ON THE SEA-FRONT AT MINEHEAD—SHOWING THE STATELY ELMS AND THE LOFTY WOODED HEADLAND BEHIND WHICH IS THE GATEWAY TO PORLOCK AND EXMOOR.

Photographs by the Great Western Railway.

romance or richer in historic associations; nor is there scenery more fair, nor coast more rugged and wild than that of the West Country. To see it at its best you should visit the West Country in the early summer, when the foliage of the countryside is fresh and the days are long, giving the maximum amount of sunshine. Certainly there is no time more agreeable for travel, for the crowds of later summer are absent, enabling one to appreciate to the full the comfort of the modern railway carriage, and in the resort you have chosen for your holiday there is ample accommodation; at a reasonable figure, you have the best of attention, and are able to derive the maximum amount of enjoyment from the amenities of the place.

I write from experience, remembering with the keenest of pleasure a journey I made to the West Country a year or two since, at the beginning of June, in order to discover what it was like at such a time of the year, with the result that it made me an ardent advocate of early holidays, as based on the very solid foundation of getting more all round for your money. My first stopping-place was Bath, which has claims as a health resort too numerous to be overlooked on the plea that the only people who go to Bath are those who go to take the waters. Bath has its waters, and excellent ones they are; it has, too, an extraordinary interest for those who are versed in the social history of the later Georgian era, but it has also a natural beauty in its surroundings, and up-to-date facilities for sport and amusement which entitle it to rank as a very agreeable centre for the holiday-maker. From Bath to Wells—to see that fine old cathedral, which is the only one in England that is absolutely complete in every respect; and then a halt at Glastonbury, where British lake-dwellings, Saxon forts and Roman camps bear witness to its antiquity, and the ruins may be seen of the famous old Benedictine Abbey of St. Mary, and the site of the little wattle church dedicated to the Blessed Virgin, said by some to have been built by missionaries sent from Rome by the Pope in the year 166, by others held to be the work of a band of companions of St. Philip the Apostle, with Joseph of Arimathea at their head, a century earlier! And here in Glastonbury, apart from the piety of the spot, and its poetic story of the Holy Thorn, there is the romance of Avalon and the Arthurian legend, and the historical thrill of nearby Athelney, from which retreat Alfred came to make his stand against the Danes at Ethandun.

Away to the coast of the West Country from the Mendips, by way of Bridgwater, the birthplace of one of the greatest of England's admirals, to the

Quantocks, and to Minehead, a delightful combination of sea-side and country, with giant elms growing on its promenade, and its pleasant bay flanked by a fine headland, behind which is the gateway to charming old-world Porlock, and Porlock Weir, and Exmoor, still one of the wildest stretches of country in England, with magnificent sea views from its lofty forest-clad cliffs. Lynmouth, with its foaming torrent between wooded banks, is Switzerland by the sea, and Lynton, above, is quite an English Capri in its rocky grandeur, whilst of Clovelly, what can one say other than that it stands in a street by itself! Ilfracombe is very modern, with a beautiful situation, and a most attractively designed harbour, and passing on into Cornwall, Bude has its very bracing air, one of the best of golf-courses in the West of England, and Widemouth Bay and its splendid sands. Between Bude and Newquay, I stayed at Tintagel, within sound of the booming of the waves dashing against the giant cliffs below and within sight of the old ruins which once may have given shelter to Arthur, leader of the forces of British kings against the Saxon invaders. Newquay has no antiquity, but great natural charm—the walk to Bedruthan Steps is one of the finest, for cliff scenery, in the country; and with the Gannel, Crantock Sands and Holywell, Newquay is rich indeed. Across country to Falmouth, beloved of yachtsmen, "Queen of the Cornish Riviera," thoroughly deserving the title, and the ultimate objective of the journey described.



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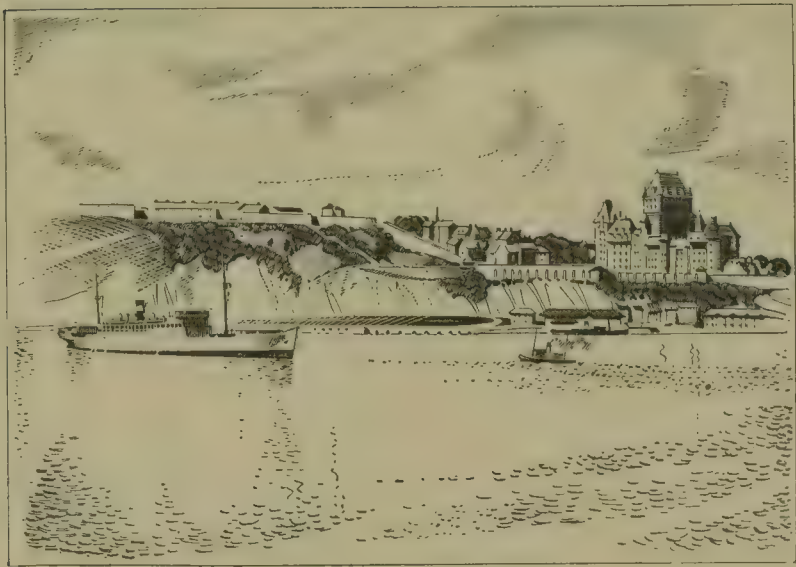
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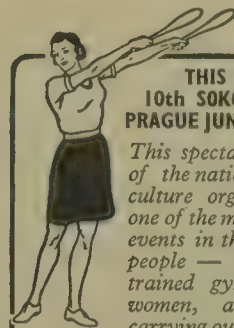
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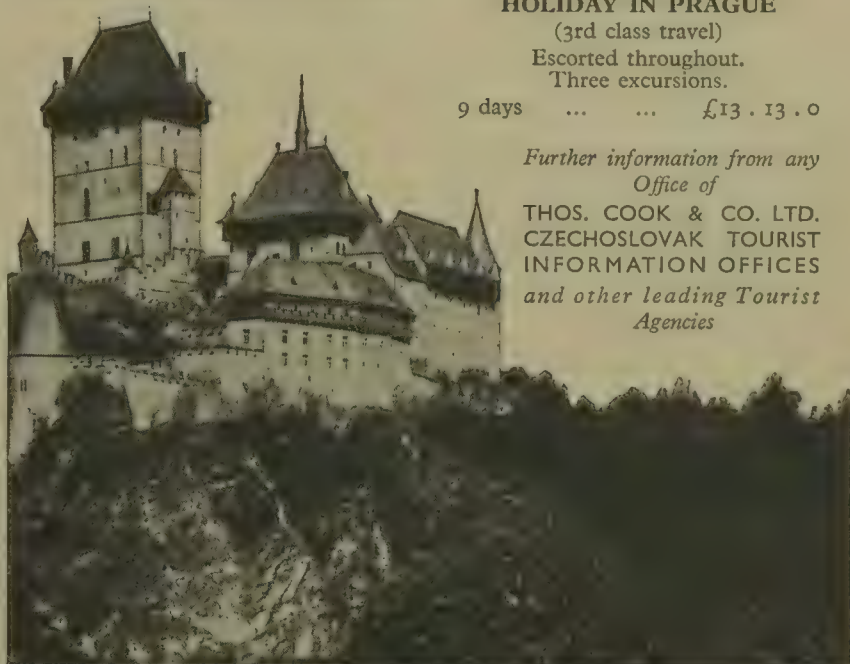
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SOUTHERN RAILWAY

REVIVALS AT COVENT GARDEN.

THE good impression made at the start of the opera season with the production of "Die Zauberflöte" on the opening night, was maintained by the subsequent productions during the week. The performance, on the second night, of "Der Fliegende Holländer," under Erich Kleiber, was generally excellent. Erich Kleiber is known in this country as a conductor, but I think this is his first appearance at Covent Garden. Herbert Janssen repeated his fine achievement in the title-rôle last year; it is one of his best parts, and he was in excellent voice. Ludwig Weber, who was also in the previous production at Covent Garden, could hardly be bettered in the part of Daland; and both Ben Williams as the Steersman, and Mary Jarret as Dame Mary were admirable. The Senta was a newcomer—Margarete Kubatzki. She is a better actress and a much warmer Senta than some I have heard. She has also a pleasing appearance and a very good voice. It has not got the clarity and evenness of Flagstad's, nor the accuracy of intonation; but she was dramatic, and was splendidly supported by Torsten Ralf as Eric. A noteworthy performance of the "Dutchman," such as this present one, reveals the great virtues of this early opera, which wears better than any single one of Wagner's before "Tristan und Isolde." It has less of his mannerisms and more of his genius than any other early work, and has a freshness and spontaneity he was never to achieve afterwards.

The excellent impression made by the conducting of Erich Kleiber was confirmed by the performance under him, on the third night, of Strauss's "Der Rosenkavalier." Three-quarters of the way through the first act Lotte Lehmann found herself too ill to continue, and neatly made her exit as soon as she had the stage to herself. After a wait of some minutes, an announcement was made that Hilde Konetzni, who was in the audience, and due to make her first appearance at Covent Garden the following evening as Chrysothemis, in "Elektra," was willing to take on the part. After an interval, the curtain was rung up again at the point where Lotte Lehmann stopped, with Hilde Konetzni as the Marschallin. Mme. Konetzni has a fine voice, and gave a thoroughly good performance, although her reading has not the special charm which has justly made Lotte Lehmann's performance in the part so famous.

A new Baron Ochs, in the person of Fritz Krenn, made his first appearance. Herr Krenn sang and acted in a style that was possibly a little too distinguished for the Baron, but I have nothing but praise for his performance. The Octavian of Tiana Lemnitz is well known. This fine artist is one of the greatest assets of the season, and is a source of constant pleasure and satisfaction. Erna Berger was a delightful Sophie von Faninal. With this cast "Der Rosenkavalier" will certainly maintain its great popularity.

The revival of Strauss's "Elektra," with Sir Thomas Beecham, was something of an event, for I believe the last performance at Covent Garden took place in 1923. This time the production has two great advantages. One is the superb setting by Aravantinos, and the other is the first appearance at Covent Garden of Rose Pauly as Elektra. She is indubitably the finest Elektra I have ever heard. I remember the Klytemnestra of Mme. Olzewska, but I think that Kerstin Thorborg's performance is in some ways finer and subtler. The Chrysothemis of Hilde Konetzni was another fine piece of work, and, with Herbert Janssen as Orestes and Fritz Wolff as Ægistus we are not likely ever to see a better cast. Sir Thomas Beecham conducted his huge orchestra superbly, and "Elektra" must be considered, after such a performance, as definitely worth hearing. It is much more impressive than Strauss's "Salome," and is, in some ways, a miracle of craftsmanship when one considers how Strauss retains the hearer's attention for nearly two hours of almost hysterical excitement.

W. J. TURNER.

THE PLAYHOUSES.

"MONEY TALKS," AT THE LYCEUM.

IT has been said that an actor's idea of a good play is one that has a part which keeps him on the stage the whole of the time. If that be so, Mr. "A. C. Tor" has written the perfect play for Sir Seymour Hicks. Not only is this distinguished actor on the stage practically the whole of the time; but none of the other members of the company is given much chance to share it with him. Unfortunately, though Sir Seymour has so much to do, he has so little that is worth the doing. First he is shown as a bearded financier in a reception-room which for sheer ugliness can seldom have been excelled. Accused of fraud, he is found guilty. On the first night the trial seemed to be taking place in his own home, but improved lighting will no doubt conceal this fact from subsequent audiences. Sentenced to five years, he manages to effect his escape after three years' imprisonment. He does this in a way that would have called down howls of derision from a gallery audience at the Grand Theatre, Islington, in 1887 (when Sir Seymour made his first appearance, in "In the Ranks"). Next he is seen as a down-at-heel, shuffling tramp, offering his services as a man-of-all-work for his food and a bed under the counter at a Corset Factory. This brief sketch is in Sir Seymour's best vein. He proceeds to build this dying industry into the most famous corsetier in Paris. He discards the old-fashioned, whalebone article that reached from the armpits to the knees, and shows us instead half-a-dozen mannequins wearing little more than what is, one believes, technically known as a suspender-belt. How he managed, out of the petty cash that passed through his hands, to deal in machine-guns, wines, race-horses, and so on, is something that only a financial brain could grasp. Later, with millions of francs entrusted to him, he opens a bank. When he is tracked down as the escaped convict, the French Minister of Finance feels that his return to gaol would jeopardise the fortunes of the shareholders. So wires are pulled. An Inspector of Police with an itching palm is persuaded to swear that he himself planted lilies on the grave of the wanted prisoner in Marseilles. There is little wit in the lines, and little credibility in the plot. Mr. Geoffrey Sumner, as a languid young man about town, made a small part in a dull play shine for a moment. He even performed the time-honoured jest of sitting on his own hat in a somewhat original way.

"PELISSIER'S FOLLIES OF 1938," AT THE SAVILLE.

The original "Follies" can hardly have done anything better than this. It is quick-fire entertainment, without a dull spot in it. The cast of fourteen work so well together that it is difficult to select anyone for special mention. Mr. Gene Gerrard's impersonation of Mr. Middleton, the B.B.C. gardening expert, is a gem. So, too, is his breathless burlesque of a quick-change artist. Miss Doris Hare and Mr. John Mills (brilliant throughout) have a particularly good satire on what "staggered holidays" might mean to the unfortunates doomed to take their vacation in May. A brilliant burlesque of "Snow White and the Seven Dwarfs" concludes the first half of the happiest show London has seen for years. The second part is just as good, the weakest item, curiously enough, being the singing of some of "The Follies" old numbers for the finale.



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AUSTRALIA'S new high-value stamps in the ordinary series now in process of issue, introduce novel stamp portraits of the King and Queen in their Coronation robes. Collectors will remember that in the early days of Australian stamps the colony of Victoria had stamps showing Queen Victoria in her robes seated on the Coronation Chair. In these new stamps our present King and Queen are standing and displaying the full sweep of their robes—rather much to show within the compass of a stamp design.



AUSTRALIA:
THE KING IN
CORONATION ROBES.

Collectors have good reason to remember the period in modern Mexican history which followed the departure of the dictator Porfirio Diaz. The third revolutionary period brought some hundreds of new stamps, including the issues of Sonora and Oaxaco. A set of six stamps of curious and striking designs commemorates the twenty-fifth anniversary of what has come to be known as the Guadalupe Plan, made by the supporters of Carranza at the Guadalupe farm in the State of Coahuila. We see the conspirators taking the oath, a farmer at work, his rifle slung over his shoulder, Carranza on horseback, and other scenes suggested by the plan which led to the over-throw of General Huerta in July 1913.

A set of ten stamps was issued in Iran in honour of the sixtieth birthday of Riza Shah Pahlevi, and bearing his portrait, the Imperial Crown in the top corner and a commemorative inscription in Persian. The low values in dinars are 5, 10, 30, 60, and 90, and there are five values in rials, 1, 1.50, 2, 5, and 10. They can be had perforated or imperforate.

Most of the races of Europe have had their part in the making of modern America, but few have told us about it on stamps as Sweden has just done.



IRAN:
RIZA SHAH PAHLEVI.

Five stamps issued from Stockholm record pictorially how the first Swedish colony from Gothenburg went to and settled in the new world 300 years ago in the reign of Queen Christina. Their ships were the "Kalmar Nyckel" and the "Fagel Grip." They reached the mouth of the Delaware, and proceeded up-river to the site of the present city of Wilmington. The story would take too long for these notes, but the stamps summarise it: 5 öre green, portraits of Johan Prinz, the first Governor, and an Indian; 15 öre red-brown, the departure from Gothenburg; 20 öre scarlet, landing of the Swedes in America; 30 öre ultramarine, the old Swedish church in Wilmington, still extant; 60 öre marone, Queen Christina.

Norway, with an eye to the tourist season and the invasion of the cruisers offers appropriate designs on three new stamps. The 15 öre sepia presents a reindeer, the 20 öre red-brown Stavekirke, and 30 öre blue, a fjord.

On visiting Iceland you cannot always count upon the Geyser giving a display for your benefit, although it obliges most days in the early morning. The collector doing



ICELAND:
THE GEYSER IN
ACTION.

Iceland through his stamp album will find the phenomenon in fine form on the new stamp issue, of which four values have appeared, 15, 20, 35, and 50 aur.

Fiji has one of the most attractive of the numerous pictorial series now in course of issue by the colonies for the new reign. The Fiji P.M.G. invited designs from the public in a competition last year, apparently with excellent results. There is a map of the Fiji Islands on the 6d. black. Other values offer a variety of pleasing water-scenes, with types of native sailing craft, a village, a chief's house, and a Fijian up to his waist in water, spearing fish by torchlight.

Albania claims our interest with its series of stamps celebrating the wedding at Tirana on April 27. A set of seven stamps from 1 qind to 1 franc issued on the eve of the wedding-day present portraits of King Zog I. and his bride. They are simple in design, well produced in photogravure, and will remain valid for postage until June 25.



ALBANIA:
THE WEDDING OF KING ZOG.



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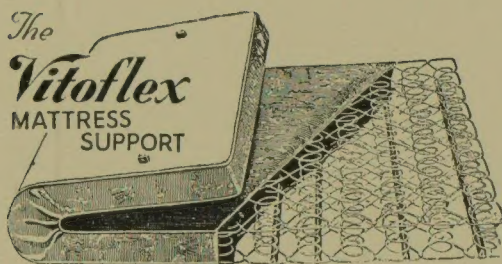


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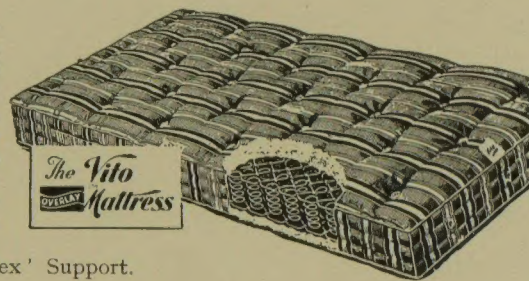
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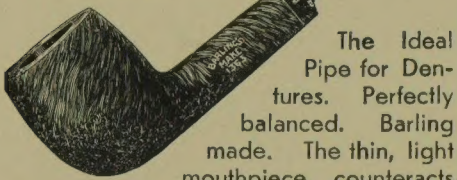
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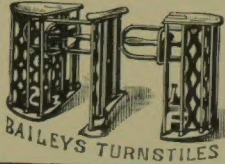
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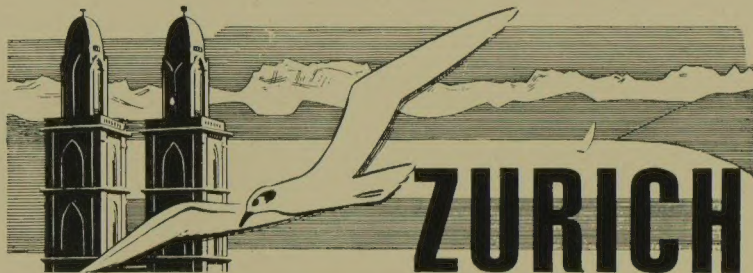
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